



THE NEW YORK



DRAMATIC MIRROR

VOL. LV, No. 1,430.

NEW YORK: SATURDAY, MAY 19, 1906.

PRICE TEN CENTS



Photo by Otto Sarony Co., N. Y.

ARTHUR J. LAMB.

THE NATIVE GIRL



WHEN summing up the young, intelligent and promising actors of the American stage, don't reckon without George Probert. His interpretation of the character of Tynan Postwalte, a light, good humored bit of social satirist, is genuinely pleasing. One comes to look for his reappearance as soon as he leaves the stage, which is at least half brother to a hit.

Cousin Louisa was the entertaining farce that introduced Mary Van Buren to Broadway. Miss Van Buren has come to New York from Texas by way of San Francisco. She was with the Fawcett Stock company in San Francisco in its latter days, and I believe, was its leading woman in its trip around the world. She is clever and beautiful, but despite these patent advantages did not woo the franchise of the audience successfully until the play was half over. This was due to a metallic quality in her beauty and somewhat of harshness, a little less than womanliness of her manner, in the early comedy scenes. It was when she grew angry in her scene with the man who refuses to remarry her because she has become rich that her force as an actress was manifest. It is clear that Miss Van Buren has not the finish resulting from long seasons and rehearsals to the ultimate. Some of the burles and slurs that inhere in long stock and repertoire company experience cling to her. But she is undeniably beautiful. She has ambition, and that chief of all assets for success—brains.

Clara Knott was pleasing in The Square Deal. She strikes and holds the softly feminine note throughout the performance.

Margaret Anglin is indecision incarnate as to how she will spend the summer. Inclination and probable necessity war constantly in her gentle mind.

"I may have to go to Europe," she says. "But what I want to do is to go up to a Maine camp and get lost."

William H. Crane, from the vantage ground of forty-three years on the stage, gives advice to young actors that is worth a course in a dramatic school and entitles him to be dean of the National School of Acting when it eventually is founded. He has written: "Act not with your hands and voice, but with your head and heart. From the heart you get temperament, feeling and understanding. From the head come judgment, calculation and selection. The finest technique will not supply heart or temperament, and the finest, the most delicate of God-given temperaments cannot take the place of training and experience. The two must go hand in hand."

"Don't cultivate technique at the expense of magnetism. Of course, this advice is intended for those who have that special gift. Joseph Jefferson said, 'Magnetism is born, not made.' But once an actor realizes that he is well born (which is, perhaps, a good way to put it), he must develop his great possession with all the powers of his mind and soul. Magnetism is a capital that must be made to draw interest from every experience, from every sorrow, from every joy. It is the quality that, beyond all others, draws the audience toward the actor and gives the actor the power to carry his interpretation over the footlights."

"Carry" is a most expressive word, for it suggests effort. A successful actor does not "carry" by chance or accident. He will change and study his lines, trying one inflection, then another, until a certain something in the audience—a silence—a catching of breath—a pause before the burst of applause—tells him that he is in harmonious relation with the souls of his listeners.

"Not only do not neglect to develop your magnetism, but don't neglect to find out whether you have any before you adopt a dramatic career."

"There is too much acting going on upon the stage and too little natural talking. Whenever the opportunity comes I say to my company, 'Don't act instead of talking.' If a story is told it should be told simply, bearing in mind always the effect to be attained."

"Don't always remember the stage and the footlights and the audience. So many of us on the stage forget our manners even when we are talking to some young, charming woman with whom we are supposed to be in love. We look over her head and almost turn our back upon her, in order to make our pretty speeches to the front at a proper angle. We can't forget we are before the footlights. We can't forget that we are actors and are playing roles instead of being other beings for a few hours."

"Don't depend upon great parts for a reputation, but endeavor to make each part as great as it can be made by conscientious, intelligent effort. Try to fit a role into the purpose of the whole drama, rather than force it into a prominence that does not belong to it. This is a difficult 'don't,' for human nature loves the center of the stage, but, by rights, no stage should have a center."

"Don't go upon the stage with the idea of making a fortune. The prizes are few and the blanks are many. If a man hasn't some love for his art for art's sweet sake he will be bitterly disappointed. He will find the hard-

ships of his life insupportable, the routine of it dreary drudgery and the compensations utterly inadequate. Unless the actor has a certain pride and gratification in attaining his ideal, in accomplishing good work because the work he is engaged in seems good to him and worth some sort of a struggle, he had better renounce it at once, for neither fame nor fortune is won save by the few."

Don't believe her, girls! The siren dress-maker tells you that if you are stout a gown of long, straight lines and loose effects will give you the illusion of slenderness. Such draperies are for the woman to whom trim outlines are a memory. They add apparent height, but there's nothing like the well tailored gown to define and decrease a waist line—if you still have one.

Gus Pixley, back from San Francisco, brought an echo of the "double disaster" with him in the form of a personal experience. Gus has at times known some of the phenomena of beds he desired to get into reading from him as he approached, of air becoming so rarefied that he seemed to step leagues high, and a desire to laugh loudly at nothing, that follow over-dining, but he enjoys these experiences only at first hand. Exhilaration super-induced by liquid spirits spells disaster to Gus.

Therefore, when from the room above him in the Palace Hotel one night he heard a spirited but inaccurate imitation of a clog dance and the sound of sundry joyous but untuneful airs, he called up the clerk and "kicked." The tactful man behind the counter answered with soothing remarks. Upon his guarantee that the hilarious man above should be properly sober and repressed next night, Gus returned to bed and slept the sleep of the righteous and pincushion kicker.

To all appearance the clerk kept his word. On the following night Gus slept sweetly and undisturbed until a little after 5 o'clock. Then he bounded from bed as though he had been propelled from his pillow by a catapult. Standing himself he ran to the telephone. "Hello!" he shouted. "That fellow's going again. Either he must go or I will!"

But the clerk had left the counter. The office was empty, and as though it would have rebuked his unbrotherly spirit, the floor rose and batted Gus where the little girl wore the curl. The mark, long and lurid and lateral, he bears as a sign to all the world that he abominates intoxicants and intoxicants.

THE MATINEE GIRL.

AN INCIDENT OF THEATRICAL HISTORY.

To the Editor of The Dramatic Mirror: Sir.—The following, which appeared, I am told, in the Saturday Evening Post of Aug. 24, 1904, has just been sent me, for the reason that I have for the last five years been in the far Northwest. The story is told by Charles Bloomingdale in "Greenroom Tales":

HOW MOSKOW GOT A HEARING.

Marcus Mayer told me this story, and it has particular significance in view of the monster benefit given to Moscow some little time ago by her fellow artists in New York.

"In 1877," said Mayer, "while I was managing Rossington, I had a three weeks' engagement to play in San Francisco. We were just ending the second week of our season when the manager of the theatre came to me and said: 'There is a little Polish actress out here whom a few newspapers have seen to think a wonder. My house is booked for quite a time ahead—no's every theatre in town. Now, this little Polish actress wants an opportunity of being heard in the United States, and it devolves on you to make such a step possible.'"

"How does it devolve on me?" I asked.

"Why, you can make it possible for her to get a showing by conducting a show—that I'd give her for one week this Saturday night instead of one week from Saturday. Then we'll put the Polish actress on next week."

"I thought it over, and then told the manager I'd give the Polish actress a show—that I'd give her for the week that was rightfully mine."

"And that's how Moskowska got her first American hearing."

Oh! Marcus! Marcus! Now, as a matter of fact, Marcus Mayer never "managed" me. He was for a time employed by me at a salary in the capacity of business manager, but at the time he refers to he was not even in my employ, but he was in San Francisco at his own earnest wish, for business and personal reasons of his own.

The interview so pictorially described by Marcus as having taken place between him—Marcus always being first!—and the manager did take place, but Marcus was not a partner in it, as how should he, he having neither knowledge of the matter nor authority to act in it if he had had such knowledge? But this interview did take place between John McClellan and myself with the result that I met Madame Moskowska, fell immediately in love with her—as who does not?—and I gave her a week of my time. And very pleased I was to do it, though I was reproached by all my friends for what they considered an act of great business imprudence on my part. I did not consider it so then, and I do not now.

"I never did regret me doing good,"

"And shall not now."

I "blamed the way" for a great actress and a charming woman to prevent herself under the most favorable auspices to my countrymen, and I made my countrymen a priceless gift in giving them an opportunity to witness the finished and delightful art of Madame Moskowska.

If any verification of this statement of mine were needed I have no doubt it would be easy to obtain. It is from Madame Moskowska herself.

This is the first time I have ever mentioned the matter in print, and I am sorry to be obliged to do so now, but—

"Let us have justice, though the heavens fall."

As for friend Marcus—for we all love Marcus!—his slight discrepancies were occasioned, no doubt, by the exuberance of youth, but, oh, Marcus! Marcus!

Dear Marcus, submit this back to us "poor players," who love to look you in the face, and thus earn another thank you from

ROSS STETSON.

CHARLES L. LILLIAN.

Charles L. Lillian, manager of The Dainty Duchess company, recently appearing at the Westminster Theatre, Providence, R. I., died in that city on the morning of May 7, at the Rhode Island Hospital. His decease was the result of an operation necessitated by a violent attack of appendicitis. Peritonitis had already developed.

For six years Mr. Lillian had been in charge of burlesque companies for Weber and Smith. Though born in New York city, most of his life had been spent on the road. He had been manager of The Dainty Duchess for one season. Mr. Lillian was unmarried, but his sister, Mrs. Fanny Lederer, was with him at the hospital. The funeral was held from her home at 210 West 111th Street, New York city.

CHANNING POLLOCK'S "VACATION."

Channing Pollock's vacation began last Saturday. While he is "resting" he intends to write a play for James K. Hackett, to be known as The Right to Happiness; to finish a play which will be used to open the Actor Theatre; to complete the dramatization of The Secret Orchard for the Shuberts, and to write a play for another prominent manager whose name cannot yet be announced. Incidentally, he will continue as dramatic editor of *Albion's* and *Smith's* magazines. He also intends to write a series of one-act plays for The Smart Set, a series of articles for the *Broadway Magazine*, and a story of his press agent stories for *Munsey's Magazine*.

THE THEATRE IN PARIS.

La Tourmente—La Troupe Chamberlain—La Troupe de la Comédie—The Girl from Maxim's.

(Special Correspondence of The Mirror.)

PARIS, May 1.

Year after year the theatrical season for us here in Paris seems to close earlier than before. Of course there haven't been many new productions during the last weeks of Lent, for, if one may indulge such a thing, Parisian religion is better than Parisian morals. This is what the Irish people call a "bull." I believe; but, nevertheless, it is perfectly true if the morals of this city are to be judged by the current popular infidelities of the stage, which seems to have turned philosophic only to become more loudly immoral. I really wonder why some one doesn't write a truly up-to-date play about gaudy good people. It would be such a novelty! When we're entirely corrupted perhaps it will be the fashion to grow respectable again! Honestly, I hope so.

During the first week of April a new piece, called La Tourmente, was produced at the Ambigu. It was almost a perfectly good piece, so far as personal manner and habits were concerned, but it was awfully horrible in its pictures of misery and suffering. Maurice Lemaire, the author, took a violent attitude on the subject of strikes and put into the dialogue too many long tirades. La Tourmente (the storm) was veritably a social cyclone. Perhaps that was the reason why its force was so soon expended and it had to be withdrawn. Some of the critics regarded it favorably, but the public has seen too many strike dramas in the past few seasons to be carried away by another composition essentially of the same variety. Nevertheless, the play was interesting in a thoroughly legitimate way—far more interesting than many of the notions "comedies" to which we've been subjected.

A man by the name of Fargy had founded a factory which gave employment to several thousands of workmen, whom he treated very generously indeed. A workman, Laurent, appeared in the neighborhood and systematically began to stir up trouble. Fargy was absolutely at the mercy of his creature, as he was unable to strike directed by Laurent, when his old employees repeated of their unjust action and re-entered his service. Laurent was killed by a woman who had ample provocation, a woman whom he had formerly maltreated. This much of the plot was forcible and fairly convincing. But there was another complication, a sub-plot, which furnished the strike leader with a motive so utterly unlikable and commonplace that it destroyed the whole effect. It seems that Laurent was an old suitor of Fargy's wife and that he indicated the strike purely and simply for revenge! It is too bad the author made this fatal mistake, for his work as a whole showed unusual sincerity, strength and breadth of treatment. The significance of the drama as a genuine social or economic study was entirely spoiled by making the whole action dependent on such a commonplace and personal animosity. In exploiting the lily and injustice of many strikes, Maurice Lemaire had a subject of unusual importance and most absorbing interest. But, in fairness to the other side of the controversy, he should have furnished the workmen with a higher and more plausible incentive.

The presentation was well made and the premature withdrawal of the piece cannot be attributed to any deficiencies in the portrayal of characters. Monsieur Cande played the role of Fargy with admirable warmth and sincerity of feeling, and Monsieur Coud acquitted himself with a creditable display of similar powers. Monsieur Collard did the part of the fomenter of strikes satisfactorily—that is to say, he interpreted his character precisely as the author had created it. Suzanne Devoyed proved herself to be a first rate comedienne in rather an invidious role.

La Troupe Chamberlain, a three-act vaudeville produced at the Folies Dramatiques on April 12, made a well merited success. It is the lightest kind of dramatic fabric, but it has several happy situations, "French" as you would say, without being offensive; and it is splendidly performed. M. F. Delaroy is given as the name of the author, about whose identity there has been no little mystery. In a rural village, Montreuil, the husbands and wives were "bored" with each other for lack of amusement. Chamberlain, the proprietor of a travelling comedy company—and not an especially refined or elaborate one at that—was consequently received with favor when he proposed to furnish a municipal playhouse. The difficulty was that, while the husbands proceeded to dispel the monotony by waxing attentive to the actresses, the wives flirted with the comedians of the opposite sex. So the fun was even worse than the ennui, and the only way to straighten things out again was to pack M. Chamberlain and his theatrical gallants back to Paris, where, it is needless to say, they could in a very little time be in the state of marital infidelity already in evidence.

As I just said, this is a pretty thin and transparent piece of dramatic material—quite transparent, in fact. But the comparative absence of plot only emphasizes the humor of the details. Parts were decidedly well played by such actors as Mistrat Rouvriere and Mlle and such actresses as Madame Guity and Madame Freville. The dancing was altogether delightful.

A three-act piece, La Troléme Convert, by Savoy, was produced at the Theatre de l'Ouvre on the same evening. The third Convert (converts in the old English sense of a place at table) tells the pitiful story of the third child in a family of poor working people, where every bit of bread was already in demand. His mother, who had only feared and dreaded having another hungry mouth to feed, treated him so cruelly he ended by hanging himself. Of course this species of horror is neither very original nor exceptionally inspiring, nor distinct of attainment. However, the manner in which the matter is treated raises the dramatic level above the mediocre, aided by the capital interpretations of Lugné Poé and Madeleine Deshay. Lore Bouche (Their Anxiety) brings upon the stage four royal personages, much dissatisfied with their royal occupations and burdens of state. They discuss their little troubles, chatting together like small tradesmen or any other unpretentious persons. Jean Adde is particularly droll as a pampered specimen of complaining old menarch.

One of the most appreciated of recent theatrical ventures has been the revival of La Dame de Chez Maxim (The Girl from Maxim's) at the Nouveautés, a model vaudeville that has become a classic during its twelve years of retirement from the scene. The piece has created just such a success as when it was originally presented. Madeleine Casseive, who created the role of Coquette, has been playing that character with such spirit as the only can infuse. Madame Marcel and Monsieur Colombet, Adot, Landrin and Barriat have largely contributed to making this revival so laudable an effort. Les Musquetaires au Convent (The Musquetaires at the Convent), an ideal operetta, has again appeared upon the boards at the Bouffes-Parisiens to the vast enjoyment of applauding audiences. Madeleine Nina Varney, who has a decidedly agreeable quality of voice, renders her father's music charmingly and Monsieur Fugère is more than satisfying as Bridaine. When I have the unqualified pleasure of seeing so delightful and artistic a piece, so competently sung and acted, I fail to reflecting and wondering—wondering why contemporary composers no longer give us these dainty masterpieces. Do they lack the desire, the ambition or the ability? Are they to blame or is the public itself at fault? If the people enthuse over this revival why shouldn't they welcome new work of the same praiseworthy caliber?

The beginning of the month of April ushered in a liberal entertainment at the Theatre des Deux Masques. There was a new spectacle entitled Chausseur, aux Deux Masques, arranged in two tableaux and worthy of the approbation it receives. It's the funniest thing of the kind

Paris has seen for many a long day, and Martin has made a genuine comic hit for himself. Le Dragon de Richemonte is a pretty little opera with a libretto by Feytaud and Carpentier and music by Rodo Rodo. Hain de For (Iron Head) deals with the story of a terrible vengeance—no vengeance, of course, as we have seen him make his gun surrender a girl to whom he has himself taken a fancy, with the result that the young woman, driven to desperation, does what they sometimes will do under such circumstances and confounds the truth. Le Clocher d'Anjouville (The Belfry of Anjouville) is not written in precisely a reverent vein, though I hardly think it could be called sacrilegious even by Anglo-Saxon standards. It was the conception of Marcel Gerbidon and is extremely "sacred"—a word for which the English language seems to have no exact duplicate; at least the English language as I know it. The curé who the curé for a couple to his church. At first the curé accedes to the demand, but then he falls out with him, his particular favorite and disciple. For the good of the church the curé effects a reconciliation and wins his coveted tower as reward. Monsieur Saint-Paul played this role of the complacent curé with delightful urbanity.

The Society of Authors has certainly been "in hot water" which has resulted in the holding point through internal dissension. This year there are to be at least eight candidates for the places on the committee of organization. Ordinarily the society simply forwards the five men proposed by the committee itself. Perhaps something of an upheaval will do the organization good.

Paris has been horrified at reports of the San Francisco catastrophe, and the recent performance to be given by Mary Garden on May 14 at the Opera-Comique is sure to excite generous support. Louise is the program, and French celebrities have readily tendered their assistance. At the performance of Aphrodite on April 21, Miss Garden addressed the audience between the acts. "I want Americans to aid me in this enterprise," she said, "and I think they will. It must be a 'big show' and a big success, and I, as an American, intend to make it so."

Le Tréfilé à Quatre (The Four Leaf Clover), another brand new vaudeville produced about the middle of the month at the Folies-Dramatiques, is full of that lightness of touch which is becoming so rare nowadays. It is the old story of an odious friend who undertakes to protect the honor of a friend, a notary, with such horrible and indiscriminate energy that pretty nearly the entire community gets into one inextricable divorce wrangle. A general pardon all round is the only way of settling matters to rights and general reconciliation is the climax. If Hancay and Armand had put into their plotting half the ingenuity they use in getting details their labor would have touched sympathy. Every story may be told in new and diverse ways by sundry and subtle methods; but some of them are surely too evident to be worth the remarking. The principal players in the cast were Morton, in his most fantastic humor; Numa, Guyon, Tréville, Diamond and Julien, Madame Suzanne Dumay, Samson and Faber.

American must be particularly interested in a new operatic project that is attracting special attention in Paris at the present moment of writing. This Spring the American students in Paris are to present a regular series of operas, the Théâtre Sarah Bernhardt having actually been engaged for the evenings of May 20, 21 and June 4. The three compositions to be produced are Don Juan, Orpheus and La Favorite, and it is understood the students will be supported by a professional chorus of some eighty voices. Managers and critics who are invited will be sure to attend, and the demand for good voices is always much in excess of the supply. This is truly an important event, when one stops to consider that three-fourths of the foreign vocal students in Paris come from the United States, and that practically all these people are desirous of making a European debut. Of the hundred singers who presented themselves as candidates, the following young artists have been chosen to interpret leading roles: Legin Arts of Pittsburgh; Miss Sarah of New York; Arthur Taylor, of Detroit; Miss Gwynne of Michigan; Ruth Martin, of Memphis; Miss McElroy, of Montana; Raoul de Valmier and Odette Marcus. The burden of expense is to be shouldered by the wealthy members of the American colony, and whatever profits accrue will be turned over to the students or used for their advantage. Hammerstein has already engaged Miss Arts for next season in New York.

PASS PARROT.

Gossip.

Gertrude Millington has rejoined the Jefferson De Angelo Opera company.

Al H. Wilson closes his forty weeks' tour in The German Gypsy Saturday, May 12, in Cumberland, Md. Mr. Wilson's next tour begins in New York in September, when he will be seen in a spectacular production of a new romantic play called Metis de l'Alpe, of which his manager, Sidney R. Ellis, is the author.

Bradlee Martin has been engaged to play General Delib in James Pinson's musical play, A Revolution in Russia, opening in Chicago on August 15.

William V. Wong in The Clay Baker will come under the management of Rowland and Clifford next season.

Leonard White is in Sydney, N. S. W., Australia, recovering from an eight months' illness. He is anxious to hear from his friends in America, who may address her in care of the United States Consulate, Sydney.

Paul Quinn has completed a two-act patriotic play with music, entitled Yankee Doodle Dandy, which will be produced next season.

Margaret Daly Vokes and Harry Vokes (Mr. and Mrs. H. L. Loughlin) have filed petitions in bankruptcy in Boston, with liabilities of \$16,250 and assets of \$700. The largest creditors are John Ward, \$5,000, and the Gillen Publishing company, \$1,500.

Charles Greene has joined the Russell Brothers for the rest of the season.

Omar, a musical comedy by A. N. C. Fowler, Harry B. Smith, and Victor Herbert, has been selected as Frank Daniels' vehicle next year.

Irene Friselle, a member of the original chorus of Peony from Paris, was married to Felix Isman, a wealthy real estate dealer of Philadelphia, recently. The marriage was kept secret until the couple sailed for Europe last week.

Ingersoll Park, at Des Moines, Iowa, was badly damaged by fire on the afternoon of April 25. The amphitheatre was uninjured and was used by Sarah Bernhardt in the evening, but several of the smaller amusement places were destroyed. The loss was about \$40,000.

Whitford Florence has been engaged for a principal role in James K. Hackett's production, The Alcyon, which opens for a run in Chicago shortly.

John Terriss will once again be prominent in Our New Minister during the coming season, playing the title-role as before.

M. H. Harriman has signed with Joseph Conyers for his old part, Lem Ransom, the reformed convict, in Our New Minister.

Engene Ormonde, who closed his season with Florence Roberts last Saturday night, will sail for Europe early in June to spend the summer.

Henry B. Dixey in The Man on the Box will follow Arnold Daly at the Lyric Theatre, opening on May 28.

Richard Chapman retired from the cast of The Holy City on May 5, after two seasons in this play.

The Shuberts announce that the company now playing The Social Whirl will be kept intact and will be known as the Casino company. It will remain in New York most of the time, presenting new musical comedies as the occasion demands.

William Faversham was taken ill with diphtheritic tonsillitis at Troy, N. Y., on May 7, and his part in The Square Mile was taken by William S. Hart, who played the role with only a few hours' notice.

ACTORS' FUND OF AMERICA.

Twenty-Fifth Annual Meeting Held Last Week—Reports Read and Officers Elected.

The twenty-fifth annual meeting of the Actors' Fund of America was held at the Savoy Theatre on May 8. Daniel Frohman, the President, was in the chair, and there were present Joseph R. Grismer, Antonio Foster, William Harris, F. Mackay, William H. Crane, Milton Nelson, Al Hayman, Henry B. Harris, Joseph Brooks and many members of the Fund. The meeting was called to order at eleven o'clock and the minutes of the last meeting read and approved. The reports of the Secretary and Treasurer were then read and accepted. These reports showed the financial condition of the Fund to be in a better state at this time than for several years past. The net receipts of the benefit held at the Academy of Music a few weeks ago, amounting to \$2,000, and the interest on the city bonds held by the Fund, amounting to \$1,400, will be added to the income for the present year.

President Frohman's Address.

Following the reports, Mr. Frohman's annual address was listened to with interest. Mr. Frohman said:

There is no need of my taking up your time, ladies and gentlemen, in dwelling upon the results contained in the reports of our Secretary and Treasurer, but it is a great pleasure to call attention to the income of the Fund. The amount in excess of last year being about \$1,400. This is a very pleasant thing to remember because these amounts were donated by the rank and file of the profession and the rate of \$1 each for annual membership, and it shows a healthy and vigorous result comparatively than the reports we expect from these in receipt of the great salaries in the profession who have dropped their annual contributions. The life membership fund has increased also by \$200. The 10-cent tax has amounted to \$200. In the receipts for maintenance of the home we are \$200 in excess of what we had last year. We had been promised about \$10,000 or \$11,000 annually from those who originally subscribed, but this amount has dropped to \$8,000, and unless we make more vigorous and telling efforts to keep this up the home will have to depend entirely upon the Fund's resources.

Usually, when the officers of an association read their reports to their constituents they take great pleasure in showing how much money they have made. I take pride in showing how much we have expended. It shows us how much we have done in the way of adding to the fund in the profession and also in the matter of the work of the home. Since its organization the Fund has expended an amount of money exceeding \$1,000,000 in relieving sickness and curing the poor in the profession. The total number cared for in the home has been fifty-seven persons; some have found their health, others have gone away, and at present there are thirty-four persons in the home. The number of persons at present receiving pecuniary assistance and medical aid is over seventy, which involves a weekly expenditure of over \$500. Then there is the cost of buying the food, caring for the Actors' Fund plot and other expenses, making a total outlay of close to \$50,000 yearly. Our present method of business and our resources are barely able to cover this expense. Before, we never can make much over \$13,000, but we have a plan now in view by which we hope to increase the resources of the Fund in the course of the next twelve months so as to gain at least \$100,000 more, and then be relieved of the strain, stress and work of past methods, by means of a different plan, to bring about desired results. There is no difficulty in bringing about the proper collection of gifts in the various outside cities by which the results can be worthy of the object.

Mr. Frohman then called for the report of the Nominating Committee, which was read by Thomas McGrath. These names were suggested: President, Daniel Frohman; First Vice-President, Joseph R. Grismer; Second Vice-President, Antonio Foster; Treasurer, Henry B. Harris; Secretary, Frank McKee; Trustees for two years: Al Hayman, F. F. Mackay, William H. Crane, Heinrich Couriel, Joseph Brooks, De Wolf Hopper, Thomas McGrath, and Alf. Hayman; and to fill the unexpired term of Henry B. Harris, Ralph Belmont. Mr. McGrath explained that William Harris had asked to be relieved from the duties of Treasurer, and that Henry B. Harris had been selected by the committee, which regretted the loss of the former and rejoiced in being able to secure the services of the latter.

On the motion of F. F. Mackay, Clay M. Greene was chosen judge of the election, Maylin J. Pickering and Mr. Henderson were chosen tellers, and Walter Fowler Secretary. Mr. Greene moved that the Secretary be instructed to cast one ballot for the officers as nominated. This motion was carried, and the officers named above were declared unanimously elected.

In Memory of John Matthews.

Mr. Frohman then resumed the chair. He called for the reading of a resolution on the death of John Matthews, which had been prepared by Mr. Mackay.

Mr. Mackay: It was Mr. Nordant who offered the resolution and requested the appointment of a committee to draft the resolution. The Board of Trustees had been unanimous in the service of John Matthews, deceased, and had already drafted resolutions. It becomes the duty of your committee now to report to you, about that resolution was passed by you ordering a committee to draft such a resolution. The committee consisted of Harry Harwood and F. F. Mackay. I am sorry Mr. Harwood is not present, but I will read you what I have, adopted by the Board of Trustees:

At a meeting of the Executive Committee on Thursday, January 22, 1926, at which were present Mr. A. T. Palmer and Mr. F. F. Mackay, the following resolutions were passed and placed on the minutes:

The Executive Committee having learned with the deepest sorrow of the sudden death of John Matthews, long in the service of the Actors' Fund, desire to and hereby to record its appreciation of the faithful, earnest and intelligent way in which he performed his duties as an officer of the Fund during the past twelve years. His loss will ever be felt by the members of this committee and his memory ever cherished as that of an excellent actor, a good actor and a devoted friend to our great charity.

Your committee respectfully submits this for your acceptance or rejection.

On motion, duly made and seconded, it was unanimously resolved that the foregoing resolution be adopted as presented.

One of the members of the Actors' Fund then stated that she had been informed that Joseph Matthews had left the Fund \$1,000; that if it was not true she would like to know it and how this rumor got around.

The Chairman: We have no record of any such request.

Mr. Mackay: The will has not been probated, and nothing positive is known with regard to his bequest.

Mr. Henderson: According to the constitution of this Actors' Fund only those in good standing are entitled to attend these meetings. Last Sunday, at the annual exercises at the home in Staten Island, there seemed to be a general desire among some of the guests of the home to attend, but they felt rather peculiar about it, on account of the existing rules, so whether, in their cases, you would please ascertain the invitation to them, in spite of their not being able to pay dues to attend these meetings.

Mr. Mackay: Mr. President: They are the guests of the profession; this is the profession's meeting, as a matter of course it is understood that all of these guests have a right to visit here; they may not be entitled to vote—and I presume as a courtesy, though they accepted the courtesy and attended the meeting of their professional brethren they wouldn't expect to vote, as they have passed beyond that condition where there is a necessity of their voting, and where they do not contribute but receive—and therefore they are entitled to that courtesy. Of course, about it, and they have, from time to time, attended these meetings. There is no prohibition whatever, but it is not remembered at the meeting on Sunday say. They are entitled to that courtesy, but we have nothing to say about that particularly; the resolution can be passed and put right in the minutes of this meeting.

Mr. Henderson: I think they would appreciate it very much. I tried to speak to them to the same effect as Mr. Mackay did, but they seemed reluctant, and I know they would appreciate a real invitation. Well, I make no move to the effect that the guests at the Actors' Fund Home on Staten Island be invited to attend the annual meeting.

called to attend the annual meeting, and that the motion be placed on record as carried.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

This motion was duly seconded, and, upon being put to a vote, was unanimously carried.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

Mr. Henderson: That is the motion that I am making. That is the motion that I am making.

THURSTON HALL.



Thurston Hall is a rising young American actor who has recently begun playing the leading roles of The Players, the widely known stock company at the Bush Temple Theatre, Chicago. Three seasons ago Mr. Hall made an important bid for popular favor, creating the role of Mr. Bob in Mrs. Wiggs of the Cabbage Patch. Thurston Hall is a native of Winchester, a suburb of Boston, Mass. His reception on his opening night at the Bush was highly flattering and encouraging.

OLGA BRANDON.

Olga Brandon, prominent as a leading woman both in England and America, died in London on May 8, being forty-one years of age. She had not appeared in any professional capacity for some time past.

Olga Brandon was born in Australia in 1885. Her mother was a native of Copenhagen, who accompanied her father to Australia when only eleven years old. Two years later she was kidnapped by a Slavic outlaw, who carried her and became Olga's father. After the father's death, she succeeded in making her own way in the world and procured a good convent education for the children. At thirteen years of age Olga was taken from Australia to China, and thence to the United States. She had already gained some little theatrical experience when, in 1904, she made her New York debut as Edith in The Private Secretary, at the Madison Square Theatre. At this same house she then appeared successfully as Mrs. Smith in Pinero's comedy, In Chancery; Havensack in W. S. Gilbert's Engaged, and Lydia in The Little Rascals. On January 20, 1907, she made her first bow to an English audience at the Royalty Theatre, London, being enrolled as a member of Willie Edouin's comedy company. The play was Modern Wives. Olga Brandon played Grace Golding in a cast that included Lytton Sothorn, Morton Selten, Alice Atherton and Edouin himself. Her appearance as Mrs. Mummery in A Tragedy was also marked success for so young an actress. Immediately after she returned to America for a six months' tour as leading lady with J. S. Clark, giving commendable impersonations of Ophelia, and Pauline in The Lady of Lyons. Once more journeying to England, she engaged with the Kendals for their company at the St. James's Theatre, being selected to play opposite Mrs. Kendal. Among her important parts during the continuance of this arrangement, were Atreus in The Ironmaster, Jenny in The Queen's Shilling, Christina Haggerston in The Squire and Lady in A Scrap of Paper. She acted Rhoda in the initial London performance of Pinero's The Weaker Sex at the Court Theatre on March 16, 1909, offering an exceptional characterization; also, at the Court Theatre on May 25 of the same year she gave the first London interpretation of Lady Dolly in Grandy's A White Lie. In addition to these two conspicuous roles, Olga Brandon created the part of Philippa in Two Friends.

The ensuing season she was engaged by Charles Wyndham for his Criterion Theatre, appearing as Esther in Caste, Miss Cuthbert in Cyril's Success, and May Melrose in Our Boys. Toward the close of that season she was released to Willard at the Shubert Theatre, being chosen to originate the character of Mrs. Lyle in Dick Venables on April 5, 1909, and Vashti Dehlie in the first production of Howard's Jones's Judah. Other contracts provided for her accompanying Willard on his first American tour. For the season of 1909-10 Miss Brandon enlisted in the forces of the Adelphi, playing Ethel Kington in The English Rose. The following Autumn she went to the Avenue, creating the leading role of Una Dell in another Jones play, The Crusaders. Later she returned to Willard for a revival of Judah and then appeared at various houses in The Broadwinner, Strathlog and The Broken Melody. In January, 1909, Olga Brandon joined Mr. Trow's company at the Haymarket Theatre, playing Ruth in Stuart Ogilvie's Hypocrite, a place that never attained much popularity. Acting as her own manager, she then engaged a London playhouse, presenting herself in the title role of Sardou's La Tosca and subsequently making a tour of the provinces. She then achieved a notable success with George Alexander in The Prisoner of Zenda, and with Wilton Barrett in The Sign of the Cross, continuing in this latter drama up to the day of her sailing for America with Willard. During this American tour she attracted a great deal of favorable comment as Miss Jennison in Jones' play, The Rogue's Comedy, presented at Wallack's on December 12, 1909. Miss Brandon retired to private life in England.

WILL THERE BE A DICKENS BOON?

The Dickens boom predicted for the book trade has already reached the theatres on the other side, and Broadway managers are wondering whether it will come across the Atlantic, as the publishers assert that it will. Charles Cartwright, the English actor who commended himself to American playgoers last season by his strong and sympathetic origination of the girl thief's father in Leah Kleeschna, has been the first to tempt the boom with a new version of "David Copperfield" entitled Dan't Peggotty. Supported by a specially selected company he opened at the Court Theatre, Liverpool, on Monday, May 7, and the cable reports indicate that the play proved to be so successful that Cartwright, after a week or two in the larger cities of the provinces, will take it into London for an indefinite run. His Peggotty is described as a masterly piece of character acting, in which the extremes of comedy and tragedy are skillfully blended. The play, which is the work of a New Yorker, Hallett Chambers, the author of Abigail, is in four acts. Previous versions of Dickens' favorite novel have been split up into as many as sixteen episodic scenes, but Mr. Chambers is said to have observed the dramatic unities without sacrificing the somewhat discursive plot of the novel. Of course, he has used for his main theme the story of Little Em'ly, Steerforth, and Dan't Peggotty.

A MEMORIAL TO MADAME RHEA.

Norman Hackett has taken the initiative in the task of organizing a memorial to the late Madame Rhea, who for many years was a popular player on the American stage and a woman whose kindness and encouragement to theatrical people made her generally beloved in the profession.

It will be remembered that Rhea died at her home in Montmorency, France, May 9, 1899, of cancer, after a long and painful illness. Though she had made much money during her halcyon days, her generosity, together with the unsuccessful production of several plays, and the reverse of popular favor during the last few seasons, she acted in this country, combined to deplete her fortune, leaving her to die destitute. In the helplessness of the situation, her companion and devoted friend, Marie Michailoff, was obliged to take her to the cemetery and bury her. And so it is that Madame Rhea, a charming actress and noble woman, lies buried in the cemetery in France if a lot is not purchased outright with only a small wooden cross to mark her last resting place. Such is the pathetic picture of the end of the earthly career of a rare soul and beautiful woman, whose life was marked by charity and goodness and memorable for intellectual and artistic achievement.

Moved by Madame Michailoff's appeal to save the grave of Rhea from obliteration, as well as a sense of gratitude, he being indebted like many other players to her for her professional start, Mr. Hackett has undertaken the momentous task of a memorial to the dead actress. Her friends and the dramatic profession in America are to sail for Europe on June 2, and it is his intention while in Paris to go to Montmorency and personally attend to the details of the memorial, which will consist of securing the grave on perpetuity and placing over it a dignified and suitable monument. By the generous assistance of Mrs. Fiske, who contributed \$100 to the fund, and other prominent stars in the professional and literary world, the movement is already an assured success, but as Mr. Hackett is especially anxious to enlist the names of the actors who were associated with Rhea and knew her as a friend, he desires all such players to address him in care of THE MIRROR and to send small contributions, if they feel so inclined, toward the memorial.

Among those who have already subscribed to the fund are Mrs. Fiske, Richard Mansfield, Robert B. Mantell, Marie Booth Russell, Mr. and Mrs. Louis James, Madame Modjeska, James H. Hackett, Mary Manning, David Belasco, Jennette L. Gilder, Kathryn Kidder, Mrs. May Wright Sewall, Louis Frechette (the French poet of Canada), Arthur Forrest, Frederick Ward, W. S. Hart, J. J. Coleman, Terese Deagle, Errol Dunbar, Jane Ogden, William McIntosh, Charles M. Froube, Una Abell, Harrison Hunter, Julius M. Vicker, Howard Estabrook, Robert S. Gill, Joseph O'Meara, Ida Mülle, and Helen Singer.

FUNERAL OF HENRY J. W. DAM.

Funeral services over the body of Henry Jackson Wells Dam, the well-known journalist and playwright, were held at the Little Church Around the Corner at three o'clock on the afternoon of May 10. Many newspaper and theatrical people were present at the obsequies. The widow, Andrew J. Dam, Jr., and accompanied by her son, Charles W. Price, Julius Chambers, J. Hartley Manners, Andrew Gilhooly, R. E. Dehberg, J. I. Mitchell, Dr. R. M. Cramer, and W. A. Taylor. All these gentlemen except the last named are members of the Lotos Club, in which fraternity Mr. Dam was exceptionally popular. B. R. Valence represented the American Dramatists' Association. The interment is to be at Medford, Mass.

ENGAGEMENTS.

Florence Clement, by Gus Hill, for Gay New York next season.

Helen Watkinson, by P. J. Kennedy, for Mischew next season.

Moira James is with Hoffman and Williams' in the swim as one of the Seminary girls.

Beatrice Watson, who is now in her second season with Wilton Lackaye, has been engaged to support the same star next season.

Phyllis Carrington, for The Stolen Story.

By Spitta and Nathanson, for When Women Love.

Fred J. Dan, for R. Bussing, Harold Wilson, H. A. Griffin, H. A. Coleman, Charles Latham, Theodore Rennie, J. A. Callahan, Ada Greenhalgh, Belle Doreilly, Bessie Dainty, M. Francis Stitt and Baby Doreilly.

Ben S. Meara, to support Gretchen Lyons in the late Rosina Vok's comedy, coming May 11.

George E. Atkins, for the Philharmonic in Across the Pacific, for the season of 1906-07.

Barney Bernard will be seen as Schnitzel, the wig maker, in The Hulloking Girl next season, under the direction of W. E. Nan

**The Greatest of All
Character Plays**
By the Authors of
"The Old Homestead"

13-227 West 26th Street, New York City.

BOISE CITY.—COLUMBIA (James A. Finn mgr.): The Christian April 30; large audience; please Elmer Walters in A Thoroughbred Tramp 4 please big house. Piano recital by Francis Swigel Bu 3 pleased a good audience. California Girls

MUNCIE-WYSON'S GRAND OPERA HOUSE
H. R. Wyson, mgr.; Hooper Stock co., week Apr.
20-5 to poor attendance. **Page:** Her Husband's Sin
East Lynne, Secrets of an Optum Den, A Divorced
Cure, Camille, and Way Back East.—**PEITY**
AUDITORIUM (formerly skating rink; no mgr.)

21.—PEOPLE'S (S. E. Wells, mgr.): Vaudeville
inadequately; big business daily. Will week 7: Vontell
and Vinnia. Ben Fagen, Frosto and Harvey. Illu-
trated songs, and kindred.—ITEM: Parsons will
have three Summer playhouses—namely, People's
Club, and Murrehead's—only one now built, but the
other two expect to build at once.

Wright Huntington Stock Co. presented White
Were Twenty-one 1-12 and met with great success.
The co. and play have met with the approval
the press and public, and the attendance has
increased at each performance. Nothing better has
settings and effects has ever been seen in the city.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A RAP MAN FROM MEXICO: Philadelphia, Pa., May 14-19.
A TOWN OF THORNS (Phil Hunt, mgr.): Chicago, Ill., May 12-19. Milwaukee, Wis., 20-24.
A FOXEY TRAMP (John H. Harley, mgr.): Poughkeepsie, N. Y., May 15. Greenville, N. Y., 16. Cambridge 17. Salem, N. H., 18. Andover, Vt., 19.
A MAD LOVE (Edward E. Salter, mgr.): Newark, N. J., May 14-19. Baltimore, Md., 21-25.
A MAN OF MYSTERY: Baltimore, Md., May 14-19.
A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): New York city May 14-19.
A ROYAL SLAVE (Hunt, Gordon and Bennett, props.: C. W. R. Harris, mgr.): Brighton, Can., May 15. Cobourg 16. Ft. Hope 17. Orillia 18. Midland 19. Party 21.
AN ARISTOCRATIC TRAMP (D. S. R. Lester, mgr.): Chilton, Wis., May 15. Waupun 16. Weyauwega 18. Fond du Lac 19. Indefinite.
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 2-indefinite.
ALLEN, VIOLA (Charles W. Allen, mgr.): Grand Rapids, Mich., May 15. South Bend, Ind., 16. Milwaukee, Wis., 17-19. Rockford, Ill., 21. Battle Creek, Mich., 22. Jackson 23. Detroit 24-25.
ANGEL, MARGARET (Shubert Brothers, mgrs.): Boston, Mass., May 14-21.
ARIZONA (David J. Range, mgr.): Philadelphia, Pa., May 14-25.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): Louisville, Ky., May 15-19. St. Louis, Mo., 20-24.
AT CHIFFLE CREEK (C. J. Carpenter, mgr.): Buffalo, N. Y., May 14-19. New York city 20-24. New York city Nov. 14-indefinite.
BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Providence, R. I., May 14-19.
BROWN OF HANFORD (Henry Miller, mgr.): New York city Feb. 2-indefinite.
BURGESS, NEIL (David Towers, mgr.): Newark, N. J., May 14-19. Philadelphia, Pa., 21-25.
CARTER, MRS. LEMIE (David Belasco, mgr.): Cleveland, O., May 14-19. Buffalo, N. Y., 21-25.
CHARLEY'S AUNT (Willard Hunt, mgr.): New York city March 10-May 20.
CHECKERS (Cornelius Gardner, mgr.): Philadelphia, Pa., May 14-19.
CHADLER, JAMES (George W. Booth, mgr.): Long Branch, N. J., May 17. Asbury Park 18. Elizabeth 19.
CHROMAN, HENRIETTA (Maurice Campbell, mgr.): Chicago, Ill., May 14-19.
DAILY ADVENTURE (Shubert Brothers, mgrs.): New York city April 10-indefinite.
DEREKET AT THE ALTAR (Richard R. Fisher, mgr.): Baltimore, Md., May 14-19. Philadelphia, Pa., 21-25.
DIXIE, HENRY E. (W. N. Lawrence, mgr.): Philadelphia, Pa., May 14-19.
DORA THORNE (Howard and Clifford, props.): Chicago, Ill., May 14-19.
EAST LYNCH (Charles Newton, mgr.): Nashville, O., May 15. Clarksville 16. Iowa 17. St. Johns 18. Oconto 19. Itasca 21. Alma 22. Ft. Pleasant, Mich., 23.
ESCAPED FROM SING SING (Martin J. Dime, mgr.): New York city May 14-19. Baltimore, Md., 21-25.
FAVERSHAM, WILLIAM (Lichter and Co., mgrs.): New York city May 14-19.
FIGHTING FATE: Brooklyn, N. Y., May 14-19.
GALLATIN, ALBERTA (Suey Shipman and Co., mgrs.): Grand Forks, N. D., May 15. Perma Falls 16. Brainerd 18. St. Paul 19. May 14-19.
GALLATIN, ALBERTA (Suey Shipman and Co., mgrs.): Grand Forks, N. D., May 14-19.
GEORGE, GRACE (William A. Brady, mgr.): Boston, Mass., May 7-19.
GOODWIN, NAT C.: Chicago, Ill., May 13-indefinite.
HANS HANSON (James T. McAlpin, mgr.): Kearney, Neb., May 15. Humphrey 20. Madison 21. Norfolk 22. Wayne 23. Council Bluffs, Ia., 24.
HARRIGAN, EDWARD (R. K. Hinz, mgr.): New York city May 14-19.
HOLLAND, MILDRED (B. C. White, mgr.): Brooklyn, N. Y., May 14-19.
HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): St. Paul, Minn., May 13-19. Minneapolis 20-25.
JEFFERSON, JOSEPH AND WILLIAM W. (Victor Harmon, mgr.): Butteville, Vt., May 15. Worcester, Mass., 16. New Haven, Conn., 17. Poughkeepsie, N. Y., 18. Plainfield, N. J., 19.
KNOTT, ROSELE (Suey Shipman and Co., mgrs.): Lindsay, Ont., May 14. Peterboro 15. Belleville 16. Kingston 17. Ottawa 18. 19.
LORRAINE, NANCY (Charles B. Dillingham, mgr.): New York city May 14-indefinite.
MACK, ANDREW: New York city May 14-19.
MANN AND LIPMAN (Shubert Brothers, mgrs.): St. Louis, Mo., May 13-19. Chicago, Ill., 20-indefinite.
MANVELL, RICHARD (Chicago, Ill., May 7-27.
MELVILLE, ROSE (J. R. Stealing, mgr.): Paterson, N. J., May 14-19. Trenton, 17-19. Baltimore, Md., 21-25.
MILKERS WILL HAPPEN (Charles Dickson, mgr.): New York city May 14-indefinite.
MR. HOPKINSON (Curran and Hackett, mgrs.): New York city Feb. 12-indefinite.
MRS. TEMPLETON (William W. N. Lawrence, mgr.): Philadelphia, Pa., May 14-19.
MURRAY AND MACK (Ole Mack and Joe W. Spears, mgrs.): Seattle, Wash., May 20-24.
MY DIXIE GIRL (Sam E. Allen, mgr.): Mechanicsville, N. Y., May 15. Saratoga, N. Y., Schuylkill 17. Burlington, Vt., 18. North Adams, Mass., 19. Pittsfield 21. New Canaan, Conn., 22. Winsted 23. Torrington 24. Thompson 25.
MY WIFE'S FAMILY (Western, W. McGowan, mgr.): Jamestown, N. D., May 19. Fargo 21. Crookston 22. Winnipeg, Man., 23. 24.
NORRIS, MILTON AND DOLLY: St. Louis, Mo., May 20-June 10.
OLD ISAACS FROM THE BOWERY (J. P. Eckhardt, mgr.): New York city May 14-19.
O'NEIL, NANCY (Arthur A. Letto, mgr.): Boston, Mass., May 7-indefinite.
ON THE BRIDGE AT MIDNIGHT (Kilmt and Gamble, props.: Daniel Reed, mgr.): Nashville, Tenn., May 14-19. Chicago, Ill., 21-25.
OUR FRIEND FRITZ: Philadelphia, Pa., May 14-19.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Pittsburgh, Pa., May 14-19. Connellsville 21. Somerset 22. Johnstown 23. Altoona 24. West Chester 25. Trenton, N. J., 26.
QUEEN OF THE CONVICTS (P. H. Sullivan, mgr.): Brooklyn, N. Y., May 14-19.
RUSSELL BROTHERS: Washington, D. C., May 14-19.
SIDE TRACKED: Dexter, Me., May 14. Waterville 15. Winthrop 16. Portland 19.
SI PLUNKARD (W. A. Junker, mgr.): Elkhorn, Wis., May 15. Waukegan 16. Oconomowoc 17. Portage 18. Beaver Dam 19. Waupun 21. Berlin 22. Ripon 23. Neenah 24. Kaukauna 25. Oshkosh 26. Sheboygan 27.
SOUTHERN-MARLOWE (Charles Frohman, mgr.): Ottawa, Can., May 14. 15. Montreal, Que., 16-19.
TEXAS (Broadhurst and Currie, mgrs.): Chicago, Ill., May 13-indefinite.
TEXAS SWINGMART: Decatur, Ind., May 15. Garrett 17. Waterloo 19.
THE BANNER'S CHILD (Harry Shannon, mgr.): Sherburne, Minn., May 15. Blue Earth 17. Wells 18. St. Peter 19. New Ulm 20. Appleton 22. Tracy 23. Tyler 24. Lake Benton 25. Brookings, S. D., 26.
THE BURLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Minneapolis, Minn., May 13-19.
THE CLANSMAN (Eastern, Geo. H. Brennan, mgr.): Philadelphia, Pa., April 23-May 19. New York city 21-25.
THE COLLEGE WIDOW (Western, Henry W. Saran, mgr.): Chicago, Ill., March 19-May 19.
THE CONVICT'S DAUGHTER (Edward E. Salter, mgr.): St. Albans, Vt., May 16. Burlington 17. Au Sable, N. Y., 18. Pittsfield 19. Grandville 21. Rutland 22. White River Junction 23. Montpelier 24. St. Johnsbury 25. Portland, Me., 26.
THE CONVICT'S DAUGHTER (Edward E. Salter, mgr.): Birmingham, Ala., May 14-19. Memphis, Tenn., 21-25.
THE COWARD (Chicago, Ill., May 7-indefinite.
THE ENHARRASSMENT OF RICHES: New York city May 14-indefinite.
THE GOVERNOR'S PARDON (H. H. Whitaker, mgr.): Buffalo, N. Y., May 20-25.
THE HEIR TO THE HOORAH (Kilke La Shelle Co., mgrs.): St. Paul, Minn., May 13-16. Minneapolis 17-19. Chicago, Ill., 20-indefinite.
THE HOLY CITY (East, Gordon and Bennett, props.: Edward Taylor, mgr.): Woodstock, Can., May 15. Brantford 16. St. Catherine 17. Toronto 21-27.
THE HOLY CITY (West, Gordon and Bennett, props.: Henry Blackaller, mgr.): Manhattan, Kan., May 15. Lawrence 16. Trenton 18. Milan 19. Centerville, Ia., 21. Albia 22. Fairfield 23. Carthage, Ill., 24. Burlington 25. Springfield 27.
THE HOOPER GIRL (Gus Cohen, mgr.): Chicago, Ill., May 6-26.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20-indefinite.
THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Kansas City, Mo., May 13-19. St. Joseph 20. 21.
THE NIGHT BEFORE CHRISTMAS: Jersey City, N. J., May 14-19.
THE OLD MAN (Dave Seymour, mgr.): Cleveland, O., May 14-19. Detroit, Mich., 21-25.
THE PRINCE CHAP (Walter N. Lawrence, mgr.): Chicago, Ill., May 20-indefinite.
THE STOLEN STORY (Henry W. Savage, mgr.): Boston, Mass., May 7-19.

THE VILLAGE SCHOOL: Baltimore, Md., May 14-19.
THE VIRGINIAN (Kilke La Shelle Co., mgrs.): Cincinnati, O., May 14-19. St. Louis, Mo., 21-25.
THURSTON, ADELAIDE (Francis E. Hope, mgr.): Toronto, Can., May 14-19.
TRACY THE OUTLAW: Philadelphia, Pa., May 14-19.
TRESCOTT, VIRGINIA DREW (Joe Shipman, mgr.): Des Moines, Ia., May 13-18. Alamosa 19. Emmett 20. New Ulm, Minn., 18. Mankato 19. St. Paul 20-25.
UNCLE TOM'S CABIN (Stetson's; Grant Lee, mgr.): Newburyport, Mass., May 18. Brockton 19. Worcester 21-27.
UNCLE TOM'S CABIN (Recher's): Mead, Can., May 15. Erie 16. Cranbrook 17. Fort Steele 18. Pincher 19.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin's; Saginaw, Mich., May 15. Ludington 16. Cadillac 17. Big Rapids 18. Washington 19. Greenville 21. Charlotte 22. Battle Creek 23.
WALSH, BLANCHE (Wagshal and Kemper, mgrs.): Poughkeepsie, N. Y., May 15. Colorado Springs 16. Leadwood, S. D., 18. 19. Lincoln, Neb., 21. Sioux City, Ia., 22. Des Moines 23. Davenport 24. South Bend, Ind., 25. Jackson, Mich., 26.
WARFIELD, DAVID (David Belasco, mgr.): New York city Nov. 2-indefinite.
WHEATVILLE WALKER (Spitz and Nathanson, mgrs.): Portsmouth, N. H., May 21. Hilderford, Ma., 22. Beth 23. World Haven 24.
WHEN THE WORLD SLEEPS (Gittenthal Brothers, mgrs.): Milwaukee, Wis., May 13-19. Detroit, Mich., 21-25.
WHEN WOMEN LOVE (Spitz and Nathanson, mgrs.): Vinal Haven, Me., May 21. Stratford 22. Rockland 23. Camden 24. Belfast 25. Portland 26.
WILLARD, E. S. (Chas. A. Deane, mgr.): Toronto, Can., May 14-25. Montreal 26-31.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14-19.
ALBION (Edw. F. Albe, prop.): Pawtucket, R. I., 4-indefinite.
ALBION (Edw. F. Albe, prop.): Providence, R. I., May 7-indefinite.
ALLEGRO (Arthur J. Aylenworth, mgr.): St. Louis, Mo., May 14-19.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3-indefinite.
BELASCO (Belaasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 20-indefinite.
BEGOU: Montreal, Can.-indefinite.
BISHOP'S PLAYERS: Oakland, Cal.-indefinite.
BONESTELLE, JESSIE: Buffalo, N. Y., May 14-19.
BOWDOIN SQUARE THEATRE: Boston, Mass.-indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17-indefinite.
BURMAN, FRANK (John W. Barry, mgr.): Fall River, Mass., April 13-indefinite.
BUSH TEMPLE: Chicago, Ill.-indefinite.
CALVERT: South Chicago, Ill.-indefinite.
CASTLE SQUARE: Boston, Mass.-indefinite.
CELESTINE GARDEN (Mr. Trotter, mgr.): Cleveland, O., May 20-indefinite.
COLUMBIA: New York city May 7-indefinite.
COLUMBIA THEATRE: Washington, D. C., April 20-indefinite.
COURTIS (Geo. Samuels, mgr.): Denver, Col., May 6-indefinite.
DARTY AND SPECKS: Philadelphia, Pa., Sept. 4-indefinite.
DOUGLASS, BYRON: Spokane, Wash., April 30-Aug. 10.
EASTVIEW THEATRE: Boston, Mass., May 7-indefinite.
FOREPAUGH: Philadelphia, Pa., Aug. 23-indefinite.
FULTON: Lancaster, Pa., May 14-indefinite.
GERMAN STOCK: Cincinnati, O.-indefinite.
GIBNEY, CHARLES: Schenectady, N. Y., May 14-indefinite.
GLASSER, VAUGHAN: Cleveland, O., May 7-12. Detroit, Mich., 13-16.
GLASSER, VAUGHAN: Columbus, O., May 14-June 19.
GRAND OPERA HOUSE: New Orleans, La.-indefinite.
HAMILTON, FLORENCE (Garland Gaden, mgr.): St. Louis, Mo., April 20-indefinite.
HARTFORD: Hartford, Conn., April 2-indefinite.
HARTFORD: Philadelphia, Pa., April 20-indefinite.
HATHAWAY: New Bedford, Mass., May 14-indefinite.
HATHAWAY (Barry and Lefebvre, mgrs.): Lowell, Mass., April 18-indefinite.
HOLDEN STOCK: Louisville, Ky., April 2-indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 7-indefinite.
HUNTINGTON, WRIGHT: Fall River, Mass., April 30-indefinite.
KELLY, WILLIAM J.: New York city April 30-10.
LORCH, THEODORE: Salt Lake City-indefinite.
LYCUM: Troy, N. Y., April 16-indefinite.
LYCUM PLAYERS: Buffalo, N. Y., May 7-indefinite.
MARLOWE: Chicago, Ill., Sept. 4-indefinite.
MCCALLUM (Barley McCullum, mgr.): Portland, Me., May 20-indefinite.
MOORE, G. H. Moore, mgr.): Rochester, N. Y., Sept. 10-indefinite.
NATIONAL: Montreal, Can.-indefinite.
NEILL PLAYERS: Rochester, N. Y., May 12-indefinite.
NOUVEAUTES: Montreal, Can.-indefinite.
PARIST GERMAN: Milwaukee, Wis., Sept. 10-indefinite.
PARK: Manchester, N. H., May 7-June 2.
PATTON'S 10TH AVENUE (George Payton, mgr.): Brooklyn, N. Y., Aug. 23-indefinite.
PEOPLES: Kansas City, Kan., April 16-indefinite.
POLA (S. E. Poll, mgr.): Watertown, Conn., May 7-indefinite.
PROCTOR'S FIFTH AVENUE: New York city 4-indefinite.
PROCTOR'S 12TH STREET: New York city-indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20-10.
SUTHERLAND, ANNE: Chicago, Ill., May 20-indefinite.
TYLER, ODETTE: Washington, D. C., May 1-indefinite.
ULICH: Los Angeles, Cal., April 15-indefinite.
VALE, LOUISE: Syracuse, N. Y., May 13-indefinite.
WARREN, HEBBODA: Indianapolis, Ind., May 7-indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.-indefinite.
WOODWARD: Omaha, Neb.-indefinite.
WOODWARD (Woodward and Burgess, mgrs.): Sioux City, Ia., April 15-indefinite.

REPERTOIRE COMPANIES.

ARLINGTON'S COMEDIANS: Cripple Creek, Col., May 13-19.
BROWN, KIRK (J. T. Macaulay, mgr.): St. John, N. B., May 13-19.
CHICAGO STOCK (Charles H. Rosskam, mgr.): Hamilton, Ont., May 14-19. London 21-24.
CONNORS STOCK (W. C. Connors, mgr.): Carleton, Mo., May 14-19. Ft. C. Connors, 17-19. Woodstock 21-24. 25-26.
CORNELL STOCK (W. E. Cornell, mgr.): Mansfield, O., May 7-19. Butler, Pa., 21-26.
CRADOCK-NEVILLE (Charles H. Neville, mgr.): Jackson, Mich., May 14-19. Toledo, O., 20-25.
DE VOSS, FLORE (A. E. Rotun, mgr.): Elgin, Ill., May 14-19.
DILGER STOCK (Fred Dilger, mgr.): Whitehall, N. Y., May 14-19. Greenview 21-25.
FERRELL STOCK (George Ferrell, mgr.): Poughkeepsie, N. Y., May 14-19. Middletown 21-26.
FLANNERY, MAMIE (W. N. Gracey, mgr.): Bridgeport, N. J., May 14-19. Atlantic City 21-June 2.
GLACK STOCK (Harry Glack, mgr.): Knoxville, Tenn., April 16-May 19.
HALL, FOR C.: Manitowoc, Wis., May 14-19. Sheboygan 21-26.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Shreveport, La., May 13-19.
HENDERSON STOCK (W. J. and R. B. Henderson, mgrs.): Clinton, Ia., May 14-19. Maquoketa 21-26.
HICMAN-BENNEY (F. W. Jenks, mgr.): Green Bay, Wis., May 13-19. Oshkosh 20-June 2.
HILMAN, MAY (Ernest Schnabel, mgr.): Newport News, Va., May 14-26. Buckroe Beach, Hampton, 27.
HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELIN'S IMPERIALS (John A. Himmelin, mgr.): Sandusky, O., May 14-Aug. 15.
HAROLD DOT NEWBURYPORT, Mass., May 14-19.
KENNEDY PLAYERS (Ben Lewis, mgr.): Ottawa, Can., May 14-19. Cornwall 21-June 9.
LESLIE, ROSEBELLE (Sim Allen, mgr.): Asbury Park, N. J., May 14-19.
LYCUM COMEDY (Al. S. Evans, mgr.): Adams, N. Y., May 14-19.
MACK SWAIN THEATRE: Portland, Ore., April 20-May 26. Seattle, Wash., 27-indefinite.
MARKS BROTHERS (W. Marks, mgr.): Perth, Ont., April 20-indefinite.
MARKS, TOM: Manistee, Mich., May 21-23. Gladstone 24-26.
MATHEW, CLARA: Peoria, Ill., April 2-indefinite.
MYRLE-HARDER (W. Harder, mgr.): Peoria, Ill., Can., May 6-indefinite.
NATIONAL STOCK (Low H. Gorton, mgr.): Durand, Wis., May 14-19.
NEW ENGLAND PLAYERS (Brayham and Lapoint, mgrs.): Lowell, Vt., May 14-19.
NORTH BROTHERS: Dallas, Tex., April 23-May 20.
PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14-indefinite.
PRINGLE (Johnnie Pringle, prop.): Tacoma, Wash., May 18-19.
RENTON'S PATRIOTISM (J. N. Renton, mgr.): Vicksburg, Miss., May 14-20.

ROBERTS, GRIFFITH (W. E. Duffell, mgr.): Asbury, N. B., May 14-19. Farmerville 17. 18. Hartland 19. Mead 20.
BUNKER, CORINNE (M. Bunker, mgr.): Spartanburg, S. C., May 14-19.
SOUTHERN CHAIRS (L. Roland A. O'Brien, mgr.): Raleigh, N. C., May 14-19. Durham 17-19. Greenville 20-24.
TEMPEST DRAMATIC (J. D. L. Tempest, mgr.): Brunswick, Me., May 14-19.
TURNER, CLARA (for W. Jackson, mgr.): New London, Conn., May 14-19.
TUTTLE, CLARE (W. W. Lapoint, mgr.): Carthage, N. Y., May 14-19.
VAN DYKE AND EATON (F. Mack, mgr.): Elkhart, Ind., May 13-19. Aurora, Ill., 21-June 2.
WATKINS COMEDY (Geo. R. Watk., mgr.): St. John, Newfoundland, April 17-indefinite.
WATKINS COMEDY (Geo. R. Warner, mgr.): McGregor, Ia.-indefinite.

OPERA AND EXTRAVAGANZA.

BROOK PRINCE OPERA (F. A. Wade, mgr.): San Antonio, Tex., April 22-May 20.
BROOK PRINCE OPERA (Henry Lea Valle, mgr.): Chicago, Ill., May 21-25.
BLACK PATTY THOUROUGHS (Vachet and Black, mgrs.): Bridgeport, Conn., May 14. 15. Meriden 16. Danbury 17. New Haven 18. 19. New York city 21-24.
BUNTER BROWN (Melville R. Raymond, mgr.): Philadelphia, Pa., May 14-19. Pittsburgh, Pa., 21-indefinite.
CARILL, MARIE (D. V. Arthur, mgr.): Pittsburgh, Pa., May 14-19.
CARLE, ROBERT (Charles Marks, mgr.): Cleveland, O., May 14-19.
CAWTHORPE, JOSEPH (Klav and Bringer, mgrs.): New York city April 16-indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Klav and Bringer, mgrs.): Chicago, Ill., April 20-indefinite.
GAY NEW YORK (Walter Moore, mgr.): Norfolk, Va., May 14-19. Richmond 21-25.
GIRLS WILL BE GIRLS (W. A. Brady, mgr.): Brockton, Mass., May 15. Lowell 16. Haverhill 17. Lawrence 18. Boston 19. Lynn 21. Gloucester 22. Manchester, N. H., 23. Portsmouth 24. Hilderford, Me., 25. Augusta 26.
HIS HONOR THE MAYOR (Alfred E. Aaron, prop.): Brooklyn, N. Y., May 14-19.
HOPKINS, WOOD (Shubert Bros., mgrs.): New York city May 7-indefinite.
IN NEW YORK TOWN (Laney Haskell, mgr.): New York city May 14-19.
JUVENILE DONATORIAN OPERA (Wm. R. Shubert, mgr.): Windsor, Mass., May 14-19. Brandon 21. New Brunswick 22. Medicine Hat 23. Calgary, Alberta, 24-26.
KOLB AND DILL (Chas. L. Young, mgr.): Denver, Col., May 13-19.
MANTILLA KNOX OPERA (F. De Angella, mgr.): Kansas City, Mo., May 13-19.
MEXICANA (Shubert Brothers, mgrs.): Chicago, Ill., April 22-May 19. Pittsburgh, Pa., 21-25.
NEIGHBORHOOD NEIGHBORS (Frank W. Koon, mgr.): Cleveland, N. Y., E. P. O. 15. Mead 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887

MARCH OF THE INDEPENDENTS.

A New Philadelphia House—Jefferson City Salt Hotel—Pittsburgh Improvements.

The Shuberts were given a decision in the suit over the control of the Jefferson City Opera House, Jefferson City, Mo., last week. Damages were fixed at \$200, with an addition of \$250 a month until a period of nearly twelve months. This house was one of the first to be leased by the Shuberts for independent attractions, and it is now being used on over a dozen, the highest known standing possession of the house for the entire season.

A new independent theatre is to be built in Philadelphia, at the corner of Broad and Cherry Streets, adjoining the Lyric. Plans for the new house have been prepared by John T. Windrum. The interior will resemble that of the Lyric, except in size. A roof garden, covering both the street, will be a special feature. The house is to cost about \$250,000, and will be completed by next season.

It is announced from Pittsburgh that plans are under way for a new independent theatre in that city, to be erected on Duquesne Way and Seventh Avenue. It is promised to be the handsomest theatre in Pittsburgh, and to cost nearly \$1,000,000 when completed. It is understood that work will be begun at once and that the house will be ready next season.

A. L. MacMahon is erecting a new \$100,000 independent theatre in El Paso, Texas.

A Higher Standard Coming.

The Louisville, Ky., Herald, closing a description of the new independent theatre in that city, says:

"The dramatic situation in Louisville wears a brighter aspect as a result of the invasion of the insurgent forces. It will be for the advantage of the public in insuring a greater variety of high class plays, and indeed a higher standard of plays all through. The Trust will be compelled to treat this city with greater deference, and the existing theatres will reap the benefit of the efforts the New York magnates must put forth to meet competition."

Same Then Now.

The Los Angeles News, finding fault with a badly acted play, says:

"However, it is ill-timed to complain of any inferior company that the Theatrical Syndicate sends us since, for some months now, Messrs. Klaw and Erlanger will vouchsafe us none at all."

To the Standard of a Trust.

Says the New York Sun apropos of the recently reported vaudeville combination:

"Vaudeville, however, may question the professional and social standing of the vaudeville 'artist.' His calling has risen to the respectability of a trust."

Hope Not Case.

Says the Birmingham (Ala.) Herald, in the same connection:

"But it is best that the amusements of the people be committed to one management and one policy? The theatre has an educational side, and education is not the best grip of the known managers of the new Trust. The scheme has been maturing for several years, and it is broad and far-reaching. It promises to concentrate the amusements of the people on Standard Oil lines. Still, the Shuberts are outside the Trust, and while they remain independent all hope is not gone. After all, a trust-controlled country has no right to expect its amusements as well as its education. What fits all its amusements as well as its education? But perhaps the new Trust will eliminate the educational feature, and then amusements will simply be amusements, and it will not much matter who controls them."

CLAY CLEMENT AS SAM HOUSTON.

For seven years Clay Clement has made a historical and dramatic study of Sam Houston, one of the most remarkable of America's heroes. During the last year, in collaboration with John McGovern and Jesse Edson, Mr. Clement has perfected his work, and the play is now ready for production.

Each decade as it passes emphasizes the fact that Sam Houston of Texas is the idol of the Southwest. Indeed, he already has taken on the aspect of a mythical hero. It must be remembered that he fought against the Creek Indians and was wounded almost under the eyes of Andrew Jackson; that he was a Congressman; that he was Governor of Tennessee, and wedded to one of the most beautiful of women; that he suddenly resigned his high office for reasons that while they were known to be of a matrimonial nature always remained a mystery as to details; that he called himself and lived with the Indians; that he led the Texans as generalissimo at San Jacinto and freed Texas; that he became president of the new republic; that he brought about the annexation of Texas to the United States and served for twelve years as United States Senator; that he was the means of enlarging the United States by 800,000 square miles of territory, and that at the outbreak of the Civil War he was Governor of Texas and once more laid down a governorship.

The many friends of Clay Clement have been delighted to learn of his determination to fitly place Sam Houston on the stage and have with one accord put at his disposal a mass of the most valuable original material. Photographs, sketches, engravings, diaries, orations, descriptions, anecdotes, traditions have poured upon the playwright-actor with a bounteousness expressive of the desire of the Southwest for a fitting drama in which to enshrine the memory of Sam Houston and forwarding the kindly reception that awaits such a work.

The first act is laid in the Governor's mansion at Nashville, Tennessee, where Houston's good fellowship with the Indians is used in a humorous yet highly dramatic way to bring about the sudden climax that changed his entire career.

The second and third acts are an exterior and interior scene at old Washington on the Brazos. The fourth and last act is laid in the executive chamber of the Governor of Texas at Austin.

Throughout the Texas portion of the drama a kindly humorous frontier atmosphere is maintained, with Sam Houston always the main figure, as he was in real life. This method has made necessary the use of a large cast, and there will be fifty members of the Clay Clement company during the season of 1906-07. The drama will be produced with elaborate scenery, including cyclorama effects.

Sam Houston is pictured as a great, heart-broken man in the first act; as a man of fine sympathies and yet of quick resolve in the second act; as President of the Republic of Texas in the third act. Next, in the last act, comes the pathetic shadows of old age, of civil war, with the pleasing lights of moral courage and faith in Texas. No American, Northern or Southern, will fail to see, it is said, that the drama is as much American as Texas.

Mr. Clement is an actor of high standing, who first came to the favorable notice of the public as a star in 1892. In 1899 with a company he made a tour of the world. He has appeared in many of the leading Shakespearean parts and starred in Hamlet. He has played Mathias in The Belle of Amiens than any other American actor. But he is probably best known through the whole country as Baron Hohenstauffer in his own play of The New Dominion. Judging from his former work, it is reasonable to believe that Clay Clement's delineation of Sam Houston will be noble, gentle, powerful, human and truthful.

MOTION PICTURES AT DALY'S.

Motion pictures of the ruins of San Francisco are being shown at Daly's Theatre this week, beginning last night. More than 6,200 feet of film were taken under the most difficult conditions, and it would be hard to obtain a better record of the destruction caused by the earthquake and fire. Several of the scenes were taken at the height of the fire, and in spite of the clouds of

smoke that obscured most of the city, these show the terrible grandeur of the scene. Others taken a day or two later give an adequate idea of the extent of the ruin and of the efforts of the people. Two exhibitions will be given daily and the pictures will be explained by a lecturer.

SUMMER STOCK NEWS.

More Than Ordinary Activity This Year—Notes of Openings and Engagements.

Lisle Leigh began rehearsals last week with the Suburban Park Stock company, St. Louis, opening about May 20.

Augusta Glanville has been specially engaged for the Forepaugh Stock company, Philadelphia.

The Louise Vale Stock company will inaugurate its summer season at the Bantable Theatre, Syracuse, N. Y., on May 12. The opening bill will be Paul Wilsch's play Polly Primrose. The members of the organization include Charles Carver, William Hamilton, George J. Morgan, Francis Charlton, Jack Sharkey, Gladys Barton, Edwin Eaton, Charles Baskin, Louise Vale, Margaret Ellsworth, Lucy Millman, Grace Manning and Emma Campbell. Travers Vale will stage the production.

Joseph De Stefani has closed with the Century Stock company to accept a summer engagement with the Curtis Theatre Stock company, Denver, Col., opening on May 4.

There are to be two Vaughan Glaser Stock companies this summer; one headed by Mr. Glaser, opening at the Lyceum Theatre, Detroit, on May 15, for five weeks; the other, also known as the Vaughan Glaser Stock company, opening at the Great Southern Theatre, Columbus, Ohio, on May 12, for five weeks. These companies are then to be condensed, playing the Casino at Toledo, Ohio, for three weeks, beginning on June 25. Some time in August the company will return to the Euclid Avenue Theatre, Cleveland.

Alexander Dale has been engaged for his fourth summer season with the Cook Opera House Stock company, Rochester, N. Y., opening on May 21.

Al Phillips appeared with excellent effect as Uncle Tom in a production of Uncle Tom's Cabin by the Albion Stock company at Pawtucket, R. I., last week.

Lora Rogers has been engaged for the Auer Stock company at Providence, R. I.

The Polk Stock company, at Waterbury, Conn., opened last week in Hamden. The roster includes Richard Gordon, Willard Dashiell, Edith Crolius, Louise Le Blanc, Billy Walsh, James Mullin, Guy Maynard, Daniel J. Lawlor, Frank Wallace, Jr., June Sanford, J. Kennedy, and Nellie Battelle.

The roster of the Buffalo Lyceum Theatre stock company, the Lyceum Players, includes Raymond Whitaker, Carolyn McLean, Frederick Forester, Albert C. Henderson, George Hamell, Alexander Kenney, George A. Beane, Harry Dickson, James S. Murray, Robert Watt, Adeline Dunlap, Leslie Bingham, Kate Jopson, and Maude Barber.

Henry C. Mortimer has resigned from The Girl Patsy company and will be with T. Daniel Frawley in stock this summer.

The Albert Brown Stock company, under the management of Albert Brown, will open at Milwaukee on May 28.

Mr. and Mrs. Harry B. S. Stafford have gone to New Bedford, Mass., where Mr. Stafford will play a five weeks' engagement with the Hathaway Stock company.

The regular summer season of the Suburban Garden, St. Louis, will open on May 26, with a stock company supporting at different times, Milton and Dottie Nobles, Amelia Bingham, Maude Fealy, Herbert Kelsey and Elsie Shannon and others.

Minnie L. Christie has joined the Hathaway Summer Stock company at New Bedford. This is her second season with the company.

Oscar Dane's Stock company at East St. Louis, Mo., includes Julia Gray, Hettie Bernard Chase, Bonnie Male, Bryan Darley, D. S. Murdoch, E. S. B. Knight, King Bagnot, and Doug Guen.

R. E. Whelock has been engaged for juveniles with the Wilson Stock company.

The Rebecca Warren Stock company opened at the Park Theatre, Indianapolis, on May 7. The roster includes Lynda Earle, Frank Hamilton, Fred Montague, May Niblo Drew, Arthur Snodgrass, Charles A. Bouton, Esme Stevenson, Blanche Bryan, M. B. Streeter, Harriet Russell, Francis Baker, and James O'Day.

The roster of the Hunter-Bradford Stock company, at Springfield, Mass., includes Henry Keller, Samuel Reed, Herbert Cartell, Robert Miller, A. G. Weber, Edwin Elton, Wallace Redding, Frank Patton, Julia Booth, Alida Cortelyou, Jessie Bradford, Mary Forbes, and Ida Lewis. The opening play is When We Were Twenty-one, to be followed by A Bachelor's Romance.

D. E. Hamlin is playing characters with the Lyceum Stock company, Troy, N. Y., opening on April 30 with We 'Uns of Tennessee.

Ann Sutherland, after closing with The Cinnamon, opens for a special three weeks' engagement, the last three weeks of the season, with the Columbia Stock, Chicago, Ill. Miss Sutherland was a great favorite in that company and has been especially engaged for the closing weeks.

In the Buffalo news of last week the name of Riley Chamberlain appeared in the roster of the Lyceum Stock company. This was an error. Mr. Chamberlain returns to Milwaukee as comedian of the Brown Baker company, where he has been for the past seven years.

Engagements made through Jay L. Packard: For the Byron Douglas Stock company, Spokane, Wash., Donald Meek, Charles Wyngate, George Robinson, Francis Yale, Bernhard Neimeyer, Henry Melina, W. J. Montgomery, Leah Winslow, Edie Darling, and Olive Blumer; for the De Dyne-McKee Stock, Lynn, Mass., Alma Powell, S. C. Cairnes, Robert E. Keene, W. C. Goodrich, Camilla Cruise, and J. A. Nunn; for the Huntington Stock, Fall River and Lawrence, Mass., Marion Barney, Austin Webb, Earl Chambers, Harmon McGregor, and Morgan Wallace; for Barwood-Lefingwell Stock, Lowell, Mass., St. Clair Avers, Elizabeth Bruce, Dickie Delano, and R. C. Gordon; for Hamilton Stock, Hartford, Conn., Jack Morley, Jane Tree, and Helaine Hyde; for Hobson Stock, Helen Davidge, Whyrley Birch, and Antonette Perry; for Academy of Music, Lowell, Mass., Richard Thornton, Frances Whitehouse, Bijou Washburn, Harold Selman, James H. Montgomery, and R. Brandon Mitchell.

Dorothy Turner, who recently graduated from the Stanhope-Whitcroft Dramatic School, and who shared in the Henry Miller scholarship, has been engaged by T. Daniel Frawley for summer stock season.

Cornelia Maxwell has been specially engaged as leading woman with the Frank Lindon Stock company for the summer.

The Tivoli Musical Comedy company began a season of stock musical comedy at the Baker Theatre in Rochester last week, opening with The Girl from Paris, which ran the week through to excellent business. The company is to continue in Rochester for an indefinite season. The organization numbers forty people and is under the management of J. E. Furlong. Among the principals are Edith Millward, Daisy Greene, Helene Salinger, Jack Henderson, George Ebner, Harry Hanson, Allan Ramsay and others.

It's All Your Fault has been bought by Edward R. Salter, manager of the Rebecca Warren stock company. The piece will go on at the Grand Opera House, Chicago, for a run early in the Fall and thereafter is booked in all of the larger cities.

Among the people engaged for the various summer opera companies to be managed by Percy Williams are Countess Olga von Hatsfeldt, Harold Blake, William Wolf, J. K. Murray, Clara

Lane, J. Stanton Hook, Karl Stall, Vivian Brewster, Ethel Dufre Houston, Agnes Stone, Campbell Donald, Maurice Hageman, Hubert Wilke, Annie Lightner, Martha Chessman, Grace Orr, Myra, Annie Myers, Clara Farm, Minnie Jarboe, Annie Arnold, Harry Carter, Horace Wright, F. J. McCarthy, Robert Lett, Naomi Arnold, Joseph W. Smith, W. Wooley, Bertie Dale, Joseph Nicol, Carl Burton, Howard Cook and Madeline Cook.

Riley Chamberlain has signed with the stock company at the Davidson Theatre, Milwaukee, joining to-day.

The roster of the Frawley Stock company at the Orpheum Theatre, Reading, Pa., includes Miss Keith Wabman, Donah Benario, Grace Sherwood, Allen Bartelle, Phyllis Sherwood, Emma Campbell, Robert Warwick, Henry C. Mortimer, Charles W. King, George Le Soir, Milton Kolbin, Jr., Francis D. McGinn, Edward Hall Chase, Charles Mendowaid and Francis Conlon. The opening date is May 21, and the play selected is The Wife.

The Summer season of T. Daniel Frawley's Stock company at the Majestic Theatre, Utica, N. Y., opens on May 21 with Secret Service. The roster of the company includes Madge Corcoran, Consuelo Bailey, Christine Hill, Dorothy Turner, Anita Zorn, Helen Hilton, Albert Turner, George Hamell, Eugene Shakespeare, T. J. Norrmoyle, Edward J. Eaton, William Everett Edwards, Thomas J. Jensen, T. Daniel Frawley and others. Usher and Vincent are managers.

SAN FRANCISCO BENEFITS.

The song recital given by Madame Sembrich in Carnegie Hall on Tuesday afternoon, May 8, netted a total of \$10,500, to be used in aiding orphans and musicians of the Metropolitan Opera House to replace instruments destroyed in San Francisco. It is said that more than half of the money was raised by the personal efforts of the great singer, who appeared successfully to hosts of friends. The programme, much like that rendered at many of her previous New York concerts, was sung with incomparable brilliancy and grace. Whatever shock the earthquake may have occasioned her, Madame Sembrich was manifestly in splendid voice. Since the orchestra is now widely dispersed for the summer months, Madame Sembrich wisely concluded not to disturb the proceeds of her concert immediately, and deposited the entire sum with her bankers for safe keeping until her return to America in November. Members of the orchestra have issued a statement thanking the prima donna for her kindness and generosity.

The Actors' Society San Francisco benefit, given at the Hudson Theatre on Monday afternoon, May 7, and already recorded in this Mirror, realized approximately \$1,500. The concert given on the same evening at Carnegie Hall netted at least \$5,000 for the fund. On Thursday evening, May 10, young amateurs prominent in society gave a benefit performance at the Savoy Theatre, the programme being essentially a repetition of an entertainment recently given by the Junior League for the assistance of a local charity. Henry's comedy, The School Mistress, was played by a cast including G. M. W. Kobbe, Chalmers Wood, Buel Hollister, Cooper Lord, Sheldon Whitehouse, Ernest Harter, Eliot Cron, Anne Hyde Clark, Katherine Atterbury, Susan Squawick, Lily Lee Page, Elsie Nicol, Consuelo Hamman, and Margaret Dix. In addition there was a charming cyprian dance, some clog dancing by James L. Brown, Jr., and several humorous recitations by Ruth Habbell. The entire entertainment was under the stage direction of Edgar Hart, of the American Academy of Dramatic Arts.

On Tuesday evening, May 8, at Rochester, N. Y., a benefit concert was given at the Lyceum, by the Rochester Musicianchor, assisted by the Symphony Orchestra and a number of local singers. One of the features of the occasion was a chorus of fifty voices, under the leadership of Heinrich Jacobson. The soloists were Mrs. Charles Cunningham, Mrs. Edgar McIntosh, and George Mah. More than five hundred dollars were realized. King Paul, a tragedy, in five acts, was recently presented at the Lyceum Theatre, Buffalo, by students of Canisius College, the proceeds being devoted to the relief of the destitute at San Francisco. On the evening of May 10 a concert was given at the First Reformed Church, Brooklyn, the performers being Mrs. Alma W. Powell, Charles Stuart Phillips, W. Grafting King, Robert Thallon, and the "Brooklyn Room." The money is to be used for the National Mothers' and Daughters' San Francisco Orphans' Relief Fund. From Webster, Mass., comes the report of a benefit performance of Falke's Own Minstrel company, in Music Hall, on the evening of May 7. The services of the performers, the use of the hall, printing, and lights were all contributed gratis. Music was furnished by the Verdi Orchestra, under the direction of Fred J. De Sloovere. The income from the entertainment amounted to about three hundred and fifty dollars. On Thursday afternoon, May 10, in Chicago, there occurred what might be termed a burlesque baseball game between players from the Forty-five Minutes from Broadway company and nine pugilists. The game was played at South Side Park, and the receipts were turned into the relief fund. At Kansas City a benefit given by the People's stock company, on the afternoon of the same day as the great union given in the city, evening at Convention Hall, netted \$1,000 for the assistance of destitute San Franciscans. The benefit recently given at the Auditorium, in Red Wing, Minn., added \$1,300 to the relief fund.

More than \$500 was realized at the benefit performance given at Bretton Hall, West Eighty-sixth Street, by the children of the New York stock company, on the afternoon of May 10. The programme were fifteen numbers, including an exceedingly charming production of the most delightful of children's plays, The Little Princess. On Friday, May 11, a matinee benefit was given at the Empire Theatre, Hoboken, N. J. The young women of the Misses Ely's boarding school, on Riverside Drive, gave a benefit performance of Shakespeare's As You Like It, on Friday evening, May 11, at the school-house. Ruth Boyd played Beland. Other prominent roles were assumed with much skill and grace by Ruth Rose, Elaine Houghton, and Florence Houghton. The benefit production of Forget-Me-Not by Lorraine Hollis at the Berkeley Lyceum, has been postponed from May 12 to May 19.

"LES MISERABLES" DRAMATIZED.

The first presentation of any stage of Wilton Lackaye's dramatization of "Les Misérables" took place at the opera house, Waterbury, Conn., last night, May 14. The dramatization is entitled The Law and the Man. An attempt has been made to condense the entire novel, in so far as it relates to the experiences of Jean Valjean, into a five-act play. The story opens with the description of Fantine and the theft by Jean Valjean of the Bishop's silver, and ends with the marriage of Cosette and Marius and the death of Jean Valjean. The cast is appended:

M. Myriel	Alma Clark
Mlle. Baptistine	Alma Clark
Mme. Magloire	Alma Clark
Javert	Walter Pennington
Marius	George Christie
Thouvenot	Luke Martin
Mme. Thénardier	Janice Reiffarth
Eponine	Bessie Watson
Gavroche	William Lang
Felix	Thelen Mercer
Lizette	Kenneth Davenport
Blacheville	Arthur Hall
Famuel	Charles Carson
Favourite	Adelaide Boothby
Dubois	Charlotte Groves
Scabine	George Spink
Pantise	Quincy C. Bass
Cosette	Joseph Chaille
Brevet	C. Pollard
Champfemelle	George Moore
President of the Court	Ned Beardon
M. Gillenormand	Louise Evans
Sister Simplice	T. W. Farber
Mlle. Madeleine	Alma Clark
His Wife	Alma Clark
Baroque	William Brown
Jean Valjean	Wilton Lackaye

THE DRAMA IN NEW ZEALAND.

A Moorish Maid—MacMahon Dramatic Company—Shabab the Sailor—Vaudeville.

(Special Correspondence of The Mirror.)

WELLINGTON, March 21.

Theatrical business in New Zealand during the past month has on the whole been remarkably good, though one or two shows have met only with medium support.

The Hill-Birch opera, A Moorish Maid, has been successfully staged at His Majesty's Theatre, Auckland, by George Stephenson's Musical Comedy company. The piece has been greatly improved since it was produced some months ago in Auckland and Wellington.

Bowditch and Wombwell's Novel Circus and Menagerie have been enjoying a sort of triumphant march through the South Island of the colony, immense business has been done in every town visited. A North Island tour will commence at Wellington in about a fortnight's time. Harold Ashton is expected to return to New Zealand from America by the next San Francisco mail steamer. His mission to your country has been in every way a success, he having secured a series of first-class attractions for J. C. Williamson, among them being William Collier. Alfred Hill, the well-known composer, has accepted a commission to set to music the competition ode in connection with the Christ Church Exhibition.

The MacMahon Dramatic company, after a successful tour of the South Island, returned to the North Island some ten days ago. The show is at present in Auckland, and is doing immense business.

R. G. Knowles is at present touring New Zealand as a monologue entertainer, under the direction of J. C. Williamson. Business in the South Island has only been medium.

William Anderson's Shabab the Sailor Pantomime company will commence a tour of New Zealand at Dunedin on Easter Saturday.

Richard Stewart returns to Wellington from Sydney on the 28th to arrange for the appearance at the local opera house on Easter Saturday of J. C. Williamson's repertoire opera company. Besides a series of Gilbert and Sullivan operas, the company will play Veronique.

A picture show entitled Living London is at present in New Zealand, and is doing immense business. It is one of the very best ever seen in these parts.

The Charles Holloway Dramatic company is doing well in the North Island at present. A South Island tour commences on the 30th. The repertoire of the combination consists of Two Little Vagabonds, The Rogues of the Turf and Shall We Forgive Her?

The Brucellans and West's Pictures return from Australia to New Zealand at the end of the year. They have secured the sole rights for a picture show at the Christ Church Exhibition.

Edwin Geach informs me that the George Willoughby-Hugh-Ward-Grace Palotta Comedy company will make a descent on New Zealand about October.

The Fuller Proprietary are doing well at their four houses with only medium combinations. Some of the "redoubtable" performers on the circuit ought to be looking for work.

Montgomery's Entertainers are again in the North Island. Business is good.

QUESTIONS.

Hortens Nielsen, accompanied by her sister Alice, called last week for Italy, where she will spend the summer.

George E. Winnett is in charge of the Winnett Emergency Bureau during the absence of T. H. Winnett, who is at Mt. Clemens, Mich.

Philip Howden, of London, arrived in New York last week to begin the work of preparing scenery for the Manhattan Opera House.

Daniel Frohman and Charles Seymour sailed for London last Saturday on the Philadelphia.

Minnie Dupree will retire from the cast of The Music Master at the end of this week. The role of Helen Stanton will be taken by Frances Starr.

Violet Barney, leading woman of the Baldwin-Melville company, will rest for a few weeks before accepting a summer stock engagement.

Mary Gittings-Gillet, a Baltimore society girl, has entered the American Academy of Dramatic Arts.

Bob and Eva McGinley closed their season at Glasgow, Mont., on account of the illness of Mr. McGinley's mother.

Raffles was produced for the first time in London at the Comedy Theatre on May 12. It is said to have been well received.

Fred Clarke, one of the "Hardscrabble Folks" in Our New Minister, will be seen in his old part, that of the storekeeper, next season.

Lily Langtry is planning to take her entire company to Paris, where she will give As You Like It at one of the smaller theatres.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., May 8 to 10, 1906.

A BARRER BATTLE; a dramatic composition in one act and one scene. By William L. Ballant, Jr.

BUONCO BUSTER; a Western comedy-drama in four acts. By E. de Corais.

CAPE COD FOLKS; By Earl W. Mayo.

FAST LIFE IN 'FRISCO AFTER DARK; melodrama in three acts and eight scenes. By Carlo Trus Bordman.

FRISON DE L'AMOUR; drama en cinq actes et six tableaux. By P. Gavault.

FUN IN A PHOTOGRAPH GALLERY. By Adelaide H. Wyeth.

GIRL OUTCAST; an emotional drama in four acts. By Vail Wright.

THE HELLS OF HATE; drama in four acts and six scenes. By Lynn D. Follett.

A HONEYMOON ON A CARNIVAL ISLAND. By Dr. W. H. Bennett.

JACKIE D'ARCY; a play in four acts and nine tableaux. By Lawrence Hartman.

KISS OF FLAME; military comedy-drama in four acts. By Fildes M. Page.

MATINEE GIRL; By Lavina Shannon.

MIRTH-PROVOKING SCHOOL-ROOM; a farce for school use. By Emily David.

MRS. DARTY'S DAUGHTER; a play in four acts. By Charles W. Chesnut.

MONTANA; a drama in four acts. By Henry D. Carey, Jr.

MONTY CRISTO; By Eugene Moore.

MUCH ADO ABOUT NOTHING; comedy sketch. By Juliet Wood.

MUTUALLY SPOTTED; one-act comedy sketch. By Walter Everett Prince, music for the songs by Gilbert Standish.

NANCE NAUGHTON, A WOMAN OF THE WEST; OR, NANCE OF THE NORTH RANGE; a drama in four acts. By L. J. Vaughan.

NAVAL AFFAIR; a play in four acts. By Laura E. White.

LE NOUVEAU JEU; pièce en cinq actes. By H. Lavedan.

PHILIP REISENER; a play in three acts. By T. J. Grayson and G. C. Allen.

PLUCKY AMERICAN GIRL; a four-act melodrama. By W. A. Tulley.

ROMANCE OF BRIGHT ANGEL TRAIL; an American comedy-drama in three acts. By E. C. Lamson.

SERVANT QUESTION; a comedy in one act. By Charles Horwitz.

SIDE THAT'S SELDOM SEEN. By William B. Young.

SPANISH GYPSY; an opera in four acts. By Garrita Barry Nash and Lily A. Long.

THE SPOILERS; a play in four acts. By Rex Beach and James MacArthur.

TRAP; drama in quatre atti. By Luigi Illica; music by P. D'Eranger.

TWENTY-TWO HOURS FROM MANILA; musical burlesque in three acts. By Warren Dean.

A WELSH RAKE; play in one act. By Joseph J. Noel.

Plays wanted: The Playwrights' League, N. Y. C.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1878.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Otis L. Colburn, Representative.)

60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$25; Half-Page, \$50; One Page, \$100.

Professional Cards and Managers' Directory Cards, 25 cents an agate line, single insertion; \$1.25 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "R" or "RN"), 50 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black photographs subject to extra charge.

Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 70 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Regent St., W.; Anglo American Exchange, 11 Northumberland Ave., W. C. In Portland, Me., at the New York Theatre, 11 Broadway, and in New York, at the New York Theatre, 11 Broadway.

In Johannesburg, South Africa, at the New York Theatre, 11 Broadway.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK MAY 19, 1906.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for June, July and August upon the following special terms:

One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

A NEW DON QUIXOTE?

Not since his Quixotic breaking of a lance in a purely sentimental appreciation of the difficulties that beset SARAH BERNHARDT in Texas, when he chivalrously but futilely "appealed" to the Theatrical Trust to open its theatres in that region to the French actress, has RICHARD MANSFIELD made so characteristic an exhibition of his sentimentality for art freedom as that embodied in the news carried by wire from Chicago last Thursday.

In a special dispatch from that city it was said that Mr. MANSFIELD had "refused to desert the Theatrical Trust and join the Independents next year," although it was reported that the Independent forces had offered him \$50,000 to do so. Even this munificent sum "would not move him."

Of course the foregoing is the essence of a news dispatch as authentic, presumably, as news dispatches nowadays prove to be. But in another form it appeared with Mr. MANSFIELD's explanation of the matter. The offer had been declined, "as Mr. MANSFIELD prefers to continue his present policy of independence and friendliness toward all theatrical interests, rather than bind himself to a particular syndicate."

Isn't that lovely?

There are persons whose memories, after the lapse of years, may be attacked as defective, who imagine that they remember an attempt by some few but potential artists of the theatre in assembly, in the year 1897, to make ineffectual the combination against their interests and the best interests of the theatre of America, promoted and afterward effected by the persons since known as the Theatrical Trust. These few artists, whose adherence to the purpose that called them together would have caused Trust plans to fall like a house of cards, were to have met for a decisive movement at the offices then maintained in New York by Mr. MANSFIELD. Does Mr. MANSFIELD now maintain offices in New York?

Well, the other players and their representatives who had gathered at Mr. MANSFIELD's offices waited for Mr. MANSFIELD. Mr. MANSFIELD had been violent in his assaults (merely verbal) upon the persons who were forming the Trust. He had even changed his usual speeches before the curtain in theatres to predictions as to what would happen to American dramatic art if the traders whom he denounced should succeed in their efforts to form a combination. On one occasion, at Philadelphia, when he was playing in a Trust theatre, the managers thereof became so incensed at him because of his criticism of the "business men" with whom they were associated that they put out the theatre lights and started up their band of musicians in order to defeat his plan of publicity. Yet this did not discourage him. He announced in the public prints:

"Art must be free. I consider the existence of the Trust or Syndicate a standing menace to Art. Its existence in my opinion is an outrage, and unbearable."

But that is all an old story. The artists of the theatre who had gathered at Mr. MANSFIELD's offices, at his invitation, to perfect plans of artistic defense, waited for him. He did not come. Finally he sent word that the Trust had given him what he wanted, and the matter was at an end so far as he was concerned. Mr. MANSFIELD was not bribed by the Trust. The Trust simply had given him what he wanted.

From that day to this, with the exception of one or two theatres in which he has played because he is said to have contracts running for years with those theatres—which happen to be independent—Mr. MANSFIELD has been one of the bulwarks of the Trust. It is said that he has a guaranty from members of the Trust as to his receipts, and it is known that in New York and generally he plays only in Trust theatres.

And thus his "friendliness toward all theatrical interests" is logically explained.

A NOBLE TRAIT RECOGNIZED.

THE record of the activities of the dramatic profession for the benefit of sufferers from the San Francisco disaster published in THE MIRROR during the past three weeks—an almost barren chronicle of the various benefits and other measures for relief filling pages of fine type in this journal—stands as a monument to the generosity, unselfishness and broad humanity of the players and others associated with the American theatre, unparalleled by any kindred showing by any other class or profession in the history of misfortune and its alleviation.

The public at large has not stopped to estimate the noble doings of the dramatic profession in this matter and could hardly realize the results if they could be definitely stated, but newspapers here and there have noted the remarkable devotion to this cause shown by the profession and have given some measure of credit to the donors of valuable time and talent in an emergency which has been generally and generously responded to, although by others than the people of the theatre in a lesser degree. Says the Chicago Inter-Ocean:

The actor has progressed since his days of vagabondage. While he is still regarded with a certain suspicion by many of the socially best, when it comes to raising money, when help is needed and needed at once, he is the first one to be called upon. If, indeed, he is not the first to volunteer. For this he should be given full credit. But is he? The organizers of a benefit performance, whatever the cause, are loudly praised for their public spirit and their generosity. The names of the patrons and patronesses appear large and black upon the list of those who add to the fund. The purchasers of boxes and of single seats, actuated in a good majority of instances not so much by their charitable impulses as by their natural desire to get a great deal of entertainment for a very little money, are published and approved. And after the hall is over, after the player has been used, he is sent back to his theatre with no more than the hurried thanks of the stage-manager and the satisfaction of his appeased conscience to reward him for a duty well performed. Every person connected with a benefit performance who does his part conscientiously, honestly and well is deserving of praise. But to those who form the backbone of the affair, whose presence attracts the crowd, and whose talents make the entertainment possible, the first and most sincere thanks are due.

Yet no matter how scant the praise or how perfunctory the thanks that greet the actor after a benefit performance may be, he is just as ready again, at any time of real need, to show his humanity. And perhaps recognizing this fact, the Kansas City Star says:

It is always instructive and inspiring to note the readiness of theatrical people to help the unfortunate. First of all, the members of this profession take good care of one another. The prosperous share with the unlucky or the afflicted more generally and more generously than the representatives of any other calling. It seems to be a sort of creed, not a written law, but the bond of professional fraternity. It is a democratic profession. In its ministrations of kindness it makes no distinction as to class, and it considers the connections of the players even to

the comings and the goings. But it is in times of public calamity that special attention is called to the kindness of theatrical folk. In every large city of the country benefits have been given or will be given for the San Francisco sufferers. The public is asked to do its share, but the average share of the spectator in swelling the fund will be much less than the average share of the participants. Perhaps it is because the players are so constantly in touch with the public, often being employed in illustrating the humanitarian, that they are especially responsive to appeals for succor and mercy. But whatever the cause they manifest a noble charity and a beautiful generosity.

What, indeed, would the world be without its players:

ACTORS' SOCIETY BENEFIT.

At the benefit given by the Actors' Society on May 7 for the San Francisco sufferers Wilton Lockaye, in a speech at the opening of the programme, called attention to the need of the actors in the West who had lost all means of livelihood in the fire. The Hudson Theatre was well filled, chiefly by professional people, and it was the absence of the general public that gave Mr. Lockaye a text for his address.

The Metropolitan benefit last Saturday, he said, realized some \$25,000 for the general relief fund. A very prominent member of the Committee on Arrangements for that benefit had suggested during an early stage of the proceedings that inasmuch as the benefit had been given by the actors and actresses, a certain percentage of the fund be devoted especially to the relief of the actors and actresses virtually imprisoned in San Francisco. That suggestion not only met with an assent from the committee in question, but was received with cheering applause, and the result had been that whereas the exertions of actors throughout the United States have done so much for the San Francisco sufferers, nothing has been done for the actors and actresses who are the theatre's backbone. This Actors' Society benefit is the only one the proceeds of which are to be exclusively devoted to the relief of the theatrical profession, and yet can it be said that the public at large comprehends its audience.

Mr. Lockaye then read telegrams from actors in San Francisco to the effect that they could obtain no relief from the general fund, although they were given food when they applied for it. The program for the benefit was printed in last week's MIRROR. All the acts were well received.

CINCINNATI MUSIC FESTIVAL.

The seventeenth biennial Cincinnati Musical Festival was brought to a triumphant close on May 5. At the fourth concert on Friday a chorus of 1,000 school children gave Benoit's cantata "Into the World" in a marvelously perfect and inspiring manner. The beauty of tone, the delicate shading, and the clear enunciation of the little ones was most wonderful. Frangon Davies, Mrs. Rider Keley and Herbert Witherspoon also contributed to the programme. On the last day two concerts were given. In the afternoon the novel and interesting thing was one given by Sir Edward Elgar's latest compositions, when the introduction and allegro for strings, which he conducted, given in New York by the New York Symphony Orchestra under Frank Damrosch. In the evening Elgar's oratorio "The Dream of Gerontius" was given under the direction of the composer, and Beethoven's symphony in D minor under Frank Van Der Stucken. Janet Spencer, John Coates and Frangon Davies were the soloists in the oratorio and Mrs. Rider Keley, Miss Spencer, Mr. Coates and Herbert Witherspoon braved the difficulties of the symphony.

DRAMATIC COLLECTION SOLD.

The library of a Boston dramatic collector was partially sold on May 10, at the Merwin-Clayton rooms. No big prices were recorded. A set of "Actors by Daylight" brought \$12; numerous Collier controversy pamphlets, which were not in the New York Public nor Columbia Libraries, were bid for by the university students and brought about \$2 each; Dunlap's "History of the American Theatre" brought \$3.50. The Edwin Forrest divorce testimony sold for \$2.50. "The London Mathews," a rare book, sold for \$5, and volumes 1 and 2 of "The Mirror of Taste" (Philadelphia, 1810) for \$7.50. The highest price for a single portrait was \$6.50, a signed photograph of Edwin Booth.

LETTERS TO EDITOR.

The Inflection of Stupidity.

WATERVILLE, N. J., May 8.

To the Editor of The Dramatic Mirror:

SA—I read from an item in the last issue of your invaluable MIRROR that you once again the question as to Hamlet's sanity is thrust upon me. It requires a patience only to be acquired, I think, by an earnest wish to avoid appearance of contempt to contemplate the centuries more or less dry-as-dust discussions of a question which Hamlet himself has decided when he begged his friends not to worry or wonder if, in his efforts for adjusting times-out-of-joint, he chose to simulate insanity (I. v. 172). For the sake of sixteenth century commentators who busily asked the question there was always the charitable conclusion that they had not read the text they were annotating (as Warburton's well-known note about the "suspension" of one of Jessica's speeches, she being a Jewess, when reference is to the text favored that the speech was Lorenzo's! But nineteenth and twentieth century commentators ought with more wisdom to avoid these things). Even the "Amleth" scene of Scene made Hamlet sane, but stimulating madness to swoop to his death. I believe that translated him as he stood. When Shakespeare idealized Hamlet he retained this stimulation of madness, though changing the rather strenuous methods employed by the earlier hero to a more delicate and refined one. It is possible that we are to endure another century of wearying dialectic and controversy to prove what Shakespeare himself forecast and settled in the earliest terms three centuries ago?

As to Hamlet's hardness to Ophelia. If we will assume a stage direction at the close of some one of act III, insuring that Ophelia and Polonius, in their eagerness to overhear Hamlet's conversation with Ophelia, accidentally rustle the arras and that Hamlet hears it and instantly suspects that Ophelia has been used to trap him, the reason for Hamlet's sudden and harsh "Be not a whore" (I. ii. 340) and plaintive "Is perfectly apparent. This, it seems to me, is one of Shakespeare's most subtle points, as dramatic as when he makes the Ghost himself appear just as a narrator begins a long account of how it last appeared; or where the whole tragedy of Romeo and Juliet is precipitated by Friar John's failure to deliver Juliet's letter to Romeo, having, in the line of his daily duties, entered the church to deliver the dying and being there quarantined by the Verona health authorities, etc., etc.

It is just such delicate points as these that, I think, make Shakespeare so vastly greater than his contemporary Elizabethan dramatists, who rely merely upon dialogue and declamation for their effects. But these delicacies of Shakespeare's art are for the stage and for the actor to interpret. To have them dissected and annotated and discussed to the fatigue point of wisecracks and puns, or even by worthy college professors who don't go to the theatre (which was the place selected by Shakespeare for his effects), excuses, I think, some little impudence. What would we think of a comparative anatomist who told his students to study fishes on the dissecting table and in their class rooms, but to be careful and not watch fishes swimming in the water?

Respectfully,

APPLETON MORRAN.

Not Foreigners.

EDWIN FOREST HOME, HOLMESBURG, PA., May 11.

To the Editor of The Dramatic Mirror:

SIR—In the report of the proceedings at the anniversary of the Actors' Fund Home Trust MIRROR notes F. F. Mackay as saying of the Edwin Forest Home: "And the majority of the guests of the Home are natives of other countries—foreigners." I send you a list of the "foreigners": Elizabeth Andrew, London, England; Kate Backus, Philadelphia, Pa.; Kate Little, New York; Angela De Boney, Pittsburgh, Pa.; Anna Ware Holmes, Burlington, Mass.; Charles W. New, New Orleans, La.; Beverly Turner, Baltimore, Md.; Harry Ackland, Boston, Mass.; J. L. Saphore, Philadelphia, Pa. By correcting the impression conveyed by this speech you will greatly oblige.

Sincerely,

J. L. SAPHORE.

PERSONAL.



ALEXANDER.—Mr. and Mrs. George Alexander entertained a number of their friends at a dinner in honor of the 100th performance of His Home in Order, at the St. James Theatre, London, last week. Mr. and Mrs. Alexander and Mr. Pinero received many congratulations on the success of the piece. Above is a good portrait of Mr. Alexander.

CRAWFORD.—Edna Archer Crawford returned to New York last week from San Francisco, where she went through a trying experience. She and her mother were living at a hotel directly opposite the City Hall, which was convenient to the Central Theatre, where Miss Crawford was playing. They were obliged to fly for their lives, leaving everything they possessed, including Miss Crawford's entire stage wardrobe. After four days of hardship they managed to reach Oakland, where they were taken care of by friends until they started for Troy, N. Y., where Miss Crawford will play this Summer at the Lyceum.

MANSFIELD.—Richard Mansfield delivered an address at the Woman's Club, of St. Louis, on May 2, on the duty of audiences toward actors.

SKINNER.—Otis Skinner addressed the Society for Ethical Culture, at Philadelphia, on May 6, speaking on "The Stage and Its Relation to the Moral Life of the Community."

SHEPHERD.—Leonard Shepherd, who has been achieving such a success with Bertha Kalich this season by his characterizations of Trivulzio in Monna Vanna and Grivet in Mr. Fiske's version of Zola's "Therese Raquin," sailed for Europe on Saturday. He will return to New York in the Fall.

CLARKE.—J. I. C. Clarke has accepted and is exercising the position of press agent for the Standard Oil Company at the New York offices.

RITCHIE.—Adele Ritchie was voted the most popular actress in America at the contest held at the advertising show in Madison Square Garden last week. She received a total vote of 1,057, beating her nearest competitor, Marie Dressler, by 162 votes. The prize was a bulldog.

O'NEILL.—James O'Neill and Mrs. O'Neill will sail for Europe on the Coronica, on May 22, to be gone until August. Mr. O'Neill's next tour in Monte Cristo will open at McVicker's Theatre, Chicago, on Aug. 18.

BERNHARDT.—Sarah Bernhardt instead of sailing for France next month has arranged for a tour in Australia in the theatres controlled by J. C. Williamson. She will take all the members of her company with her, sailing from San Francisco. On her return to the United States she will resume her present tour.

HOMER.—Madame Louise Homer, the last of the Metropolitan Opera House singers to return to New York from San Francisco, arrived on Friday afternoon. She was made seriously ill by the shock and hardships and was compelled to stop in Chicago to recover.

STAHL.—Rose Stahl is to be starred next season under the management of Henry B. Harris in a four-act comedy, by James Forbes, entitled The Chorus Lady. She made her London debut at the Palace Theatre yesterday, and will return to America in August.

DRESSER.—Louise Dresser has been engaged for Lew Fields' stock company at Fields' Herald Square Theatre next season.

NOBLES.—Milton Nobles left for St. Louis on May 10. He began rehearsals on the 12th, and will open his four weeks' engagement at the Suburban Garden on the 20th. Mrs. Nobles, who has been visiting her father at Lebanon, O., joined the company on the 13th.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, in pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. H. J., New York City: The Playgoers' Club, of London, was founded in 1884 for social intercourse and for the discussion and criticism of new plays and all theatrical matters.

H. J. A., Brooklyn: Being unable to write music, your idea of singing the airs into a phonograph was ingenious. By listening to them a few times any competent musician could reproduce the music on paper.

L. M. P., Manchester, N. H.: Herbert Beerbohm Tree, the English actor-manager, was born in London on December 17, 1853. He was the son of a London grain merchant, Julius Beerbohm. He made his professional debut in London at the Globe Theatre in 1878 as Grimaldi, at a matinee benefit for the Stafford House Fund.

G. G., New York City: Jennie Bartlett Davis, formerly of the Bostonians, died in May, 1906. An obituary notice was printed in the issue of THE MIRROR dated May 26. Her death occurred in Chicago, after an illness of only two days. She was especially well known for singing the role of Alan-a-Dale in Robin Hood.

C. A. M., Philadelphia: Hortense Rhea was not a great singer; she was a noted French actress who attained a great American reputation playing romantic and tragic roles in the English language. She died at her home in Montrency, France, in the late Spring of 1899, when fifty-five years old, having appeared before the American public until within a year of her decease. She made her debut in this country on November 14, 1881, at the Park Theatre, Brooklyn, in the character of Camille. She first played her greatest success, Josephine, Empress of the French, in the Autumn of 1888.

THE USHER



During his recent tour John Philip Sousa was elected to membership in the Players' Club. His sponsors were Milton Nobles and Bronson Howard.

On Wednesday evening, May 10, Sousa paid his first visit to the club, as the guest at an informal dinner of Mr. Nobles. Among others who participated in the welcome to "the March King," at Mr. Nobles' invitation, were James O'Neill, Bronson Howard, John Drew, J. Duke Murray, F. F. Mackay, Lucius Elton Rogers, Frank E. Allen, Daniel Frohman, and John E. Warner.

Much interest and genuine amusement were afforded the guests when the host produced the original manuscript of "The Bludso March," written by Sousa at twenty, and dedicated to his star and manager, who had given him his first engagement as a leader.

The great band master studied the leader's score with much interest. He had not seen or heard it in twenty-five years. He hummed the air, beating time on his wine glass. "It's a Sousa march all right," he said at last; "and notwithstanding the successes of the intervening years I'm not ashamed of it; it's a good one." The march has never been published, and the orchestration for fourteen pieces is in perfect condition.

The well known habit among country musicians of writing their names and other things more or less ornamental on the scores of visiting companies whose music they are called upon to play, is well exemplified on the score of "The Bludso March." Here is one criticism: "The man who wrote this march ought to go hang himself." This was written on the second violin score in Charleston, S. C., in 1883, and the writer's name attached. There were many of similar tenor, and about an equal number that were complimentary. The roasts were the ones particularly enjoyed by Sousa and his friends. On one blank leaf is a capital pencil drawing of Mr. Nobles in the character of Jim Bludso, executed in the Bush Street Theatre, San Francisco, in 1881. In another score is an excellent portrait of the late Alonzo Schwartz, in the character of the Jew, drawn by the trombone player, at Mrs. John Drew's Arch Street Theatre, Philadelphia, in 1879.

That crasse of a generation ago—the skating rink—promises to revive.

One great rink has just been opened in upper Seventh Avenue, and it is said that others are in preparation. In Washington and other cities this exercise, or pastime, recreation, amusement or diversion, by whatever name it may be called, is gaining headway, and it is said that in most places where it is in vogue it appeals to fashionable persons.

The old-time skating rink was not particularly the scene of fashion, but it was a sharp competitor with the theatres. If the new crasse should be confined to the fashionables, perhaps the theatre would not suffer so much as formerly; for in recent years it has taken something out of the common on the stage to attract modish interest.

A question as to "a reasonable hour for rehearsal" was involved in a curious case recently litigated in an English court.

The plaintiff, *premiere* in an aerial ballet, sued for salary on her peremptory dismissal by the defendant who had "supplied aerial ballets for twelve years to sixty-nine pantomimes," and who called the plaintiff to a rehearsal between afternoon and evening performances that she did not attend.

The defendant claimed that for safety's sake there were rehearsals at unstatute times, and that in this instance the rehearsal was arranged for the first opportunity possible, but the plaintiff led a rebellion and four girls "struck" with her. The plaintiff claimed that she could not attend the rehearsal because it was "suddenly" called, and after hearing the evidence the presiding judge decided in her favor.

Grace Griswold, of the Vanderbilt Cup company, recently received the following "circular letter," personally sent, apparently, to all members of the profession whose addresses could be procured by the enterprising firm whose name is omitted for obvious reasons:

Miss GRACE GRISWOLD: Dear Madam—You sometimes feel a little nervous and tired before you face the footlights. Don't you? And often have a presentiment that you cannot do justice to the part you are about to take, and though you know you have the qualifications necessary to make a hit in the character you impersonate, yet you feel unable to throw that energy, character and spirit into the part that it requires. What are you going to do then? Take a nip of whisky. The change in your temperament will be wonderful. You will feel that

spirit de corps that will give you vim and confidence in yourself, so essential to success.

With this object in view, we propose to send you a miniature bottle of Old Bushmills Pure Malt Irish Whisky, 10 years old, so that the remedy may be at hand when the occasion requires. To insure its safe delivery, please fill in the accompanying card and return it to us in the inclosed stamped envelope. We are Sincerely yours,

A. D. S. & Co.

Miss Griswold at once sent this reply: A. D. S. & Co.: Sirs—Your communication is the most insulting one that I have ever received, and I assure you that other members of the company who were similarly favored are equally indignant.

By what right do you place yourself on such terms of familiarity with the ladies and gentlemen of the dramatic profession and recommend to them a practice which would not be tolerated in any other business? Actors need no artificial stimulants for the proper performance of their roles, and "no liquor in business hours" is as much of a maxim with them as with business men. Where this rule is broken the result is invariably deplorable, and as you probably are unaware, intoxicants are prohibited behind the scenes of all reputable theatres.

If you cannot sell your whiskey without insulting an honored profession and throwing temptation in the way of the young of both sexes by the offer of free samples, you had better change your brand to one which does not require that kind of advertising.

Yours very truly,

GRACE GRISWOLD.

While this rebuke is fully deserved, even stronger measures should be taken against persons who have so little regard for the right to privacy and immunity from impertinent "business" methods, to say nothing of the impudent and ignorant assumption as to the dramatic profession embodied in the bid for whiskey business.

A NEW FISKE THEATRE.

Harrison Grey Fiske announced yesterday that his arrangements are virtually completed for a new playhouse in the vicinity of Times Square, which will be the permanent home of Mrs. Fiske and the Manhattan company. In situation, size and equipment it will be perfectly adapted to the needs of artistic productions. It will be ready to open early in the autumn of 1907. Mr. Fiske's lease of the Manhattan Theatre, which has been Mrs. Fiske's headquarters for the past five years, will expire on June 1. A three years' extension had been decided upon between the Fiskes and the theatre owners, and Mr. Fiske last September when condemnation proceedings were instituted against all property on the Broadway block between Thirty-second and Thirty-third streets by the McAdoo tunnel interests. That action prevented the conclusion of a new lease. Shortly afterward the Manhattan property was sold to the tunnel company.

Mr. Fiske thereupon laid his plans for a new and modern theatre in a more desirable theatrical locality, and in order to provide suitable stage for Mrs. Fiske and his other attractions in the interim in January last he signed contracts with the Messrs. Shubert for their appearance in the Lyric Theatre. The time secured by Mrs. Fiske at the Lyric Theatre begins on Sept. 10 and continues for twenty weeks, with conditional provisions for a supplementary term. Mrs. Fiske and the Manhattan company—the group of artists supporting her—will continue to play in the West in October and will open at the Lyric in November in Langdon Mitchell's comedy, "The New York Idea." Bertha Kalich will open in her new modern play at the Lyric in September and will occupy the stage until Mrs. Fiske's coming, when she will leave for her second American tour. Mrs. Fiske also expects during the season to make one or two special productions of new plays in New York. In the late spring a brief tour of a few cities will be made by Mrs. Fiske and Madame Kalich jointly, as already announced.

It is probable that the Manhattan will continue to be used for theatrical purposes for a short period, the McAdoo company having decided not to demolish the building before January or possibly not until May next, owing to the fact that they have been unable to secure certain parcels of adjoining property at private sale at satisfactory prices and the condemnation proceedings cannot be completed sooner.

HARRISON J. WOLFE DEAD.

John Williams, known on the stage as Harrison J. Wolfe, died of smallpox on May 9, at the Kingston Avenue Hospital, Brooklyn. About a week previously he became ill at 224 West Seventy-sixth Street, Manhattan, was thought to have measles and was removed to the hospital, where the real nature of his disease soon became apparent. The interment took place on Friday afternoon, May 11, at Evergreen Cemetery.

John Williams—Harrison J. Wolfe—was born at Ohltown, Ohio, on May 9, 1866, being the son of William J. and Margaret Williams. Shortly after the death of his father the young man and his mother moved to Youngstown, Ohio, where he first found employment in a furnishing store. Harrison J. Wolfe was perhaps better known on the road than to the public of New York City, for most of his efforts were outside the metropolis. His first important New York appearance was made in 1893, as the Frank Layton of "In Old Kentucky." In 1891 he played the role of Cassius Byron in his own rather commonplace dramatization of the Bernard Shaw novel. Previously to this, in 1890, he had made a metropolitan success as George Macy, the leading character in "King of the Opium King." In April of that same year, 1890, he assumed the role of Calus Cassius in a revival of Shakespeare's "Julius Caesar." His last part was that of Sir Reginald DeBelle in the leading character in "The Marriage of Kitty." Harrison J. Wolfe is survived by his aged mother, who still resides in Youngstown, and his widow, formerly a vaudeville actress. His first wife was Bettina Girard, from whom he was divorced in 1890. His second wife, Marie Berlinger, is now living in Indianapolis with their six-year-old son.

CONTEST OVER JEFFERSON ESTATE.

Mrs. Joseph Jefferson and Edward G. Black, executors for the estate of Joseph Jefferson, have appealed to the Supreme Court of Massachusetts for a decision on that clause in the famous actor's will having reference to his valuable collection of pictures. The widow asserts that it was her husband's intention to invest for her support all moneys accruing from the sale of his entire collection. The will gave to Mrs. Jefferson all personal property, including paintings not by himself, which were in or about his estate at Buzzard's Bay. The point at issue is whether Jefferson's act, in sending the pictures to New York for sale, deprives the widow of her interest. The children of Joseph Jefferson claim that the \$229,000 resulting from this sale should be included in the residuary estate.

THEATRICAL SAILINGS.

Among the theatrical and musical people sailing for Europe last week were Ted D. Marks, Mrs. M. C. Arnold, Libby Blondell, William Farr, Jr., H. J. Jalland, Lionel Barrymore, Paul England, Mr. and Mrs. Adolf Giese, Fred Meek, Louise Moodie, J. Castillo, Madame Adie, Mr. and Mrs. Bert Coote, Alfredo Herz, Mr. and Mrs. Arturo Vigna, Alois Burgstaller, Marion Weed, Otto Gortz, Madame Gadsdi, Herman Tauscher, Lottie Tauscher, Mr. and Mrs. Wilhelm Gerike and Mrs. Frida Ashforth de Gebel.

THE LONDON STAGE.

The Coliseum Troubles—Bad Business—Ellen Terry—One New Play.

(Special Correspondence of The Mirror.)

LONDON, May 8.

There have been two extensive causes of excitement since I last had the honor of mailing you. These were the Hackenschmidt and Madril wrestling match and the sudden far-reaching development of the Coliseum crisis, of the starting of which I gave some details in my last epistle. The wrestling match, which (as you know) was won by Hackenschmidt, a huge building in the far west of London, and it helped to cause many beggarly rows of empty benches in the metropolitan theatres and music halls, for close upon twenty thousand people paid to see this tremendously boomed catch-as-catch-can contest. As usual, since the struggle, the concertgoers and many of each of their inclining have rushed into print to denounce the head and the adherents of the opposing clothing crowd.

As to the London Coliseum, also! The little rift found within its financial lute last week has since last Saturday been emulating the Tennysonian lute by "ever widening" and threatening to "slowly silence all."

In the first place, the anti-Stoll debenture holders edged upon the huge theatre and summarily gave notice then and there, ending the contracts of all the artists and staff folk concerned. Such artists, including, if you please, such important favorites as the fine actor, Charles Warner, and your three fellow citizens, the droll Tom E. Murray, that delightful dandy, Billie Burke, and that melodious opera singer, Madame Alice Baty. To Tom and Billie Burke, and others connected with the new drama (which as I notified you promised to produce properly), the antithesis debenture holders offered week by week contracts.

By Tuesday all sorts of other alarms and excursions arose, including a shareholders' meeting on Monday to decide what further steps to take with regard to the impending annual meeting and an invocation of the law on Tuesday to appoint a receiver. Oswald Stoll, then, providing proof of his own large holding among the shares, about £100,000 worth (it was said), and producing a sort of character from Manager George Edwards as to his abilities as a manager, was appointed receiver.

On Thursday came the annual and general meeting at Cardiff, South Wales (the home of the Stollers), when Stoll was severely heckled, the hecklers alleging that he had not only mismanaged the Coliseum, but also that he had made certain commitments out of the vast and expensive site, etc. Stoll, however, again showing his own and his family's vast interests and his own loss therein, etc., held his own bravely in the fight, and declared again that if the shareholders would but be patient and vouchsafe some more financial help they might yet not only get out of their difficulties, but also prosper. Indeed, so strongly did this Stoll hold, but in some respects mystical manager fight, that it was resolved to wait another meeting next Thursday before taking further action. And thus there the Coliseum crisis stands per totum.

The Coliseum is not the only place which has suffered losses of late. Alackaday and woe is me (or rather woe is others) several theatres have suffered severely of late, and new productions have come out only to go in again. Among these are the Comedy, wherefrom J. M. Barrie's two new plays have had to be dismissed; Terry's, which that fine comedian, James Welch, was compelled to close last Saturday; the Adelphi, where Measure for Measure is about to be withdrawn after some fifty nights' run (which is not much nowadays); and the Savoy, where Lena Ashwell, our latest actress-manageress, has found The Bond of Union fail to attract.

The Imperial, also, is about to be given up by Lewis Waller, who finds he needs a theatre less out of the beaten track. He will on Monday take over the Lyric, where Maurice Maeterlinck (with H. E. Irving and company) has just arrived. I regret to say, succeeded in igniting the not very far-away Thames. Waller starts at the Lyric with a revival of Brigandier Gerard, and will ere long replace it with a new drama written by Henry Hamilton and William Devereux around that bold British-outlaw Robin Hood.

Mrs. Langtry's beautiful Imperial Theatre is, however, to have another tenant, at least for one month. This is Martin Harvey, who has just notified me that he will try at the Imperial Roy O'Carroll (formerly known as The Rapparee Trooper) which play by Sutherland and Dix he tested successfully last Friday week at the Theatre Royal, New Castle, on the coaly but convenient River Tyne.

Ellen Terry jubilation has continued to boom boomingly since my last. Just after I mailed you last Saturday, the enchanting Ellen played the tiny part of Nina in Measure for Measure at the Adelphi matinee, where she gained a mammoth reception and gave a delightful little speech of thanks. In the evening of that day the E. K. had another tremendous reception in appearing at the Court in that G. Bernard Shaw d'œuvre Captain Brassbound's Conversion. On this occasion there was given away splendid souvenir programme signed by Miss Terry, Managers Devereux and Granville Barker, the whole strength of the company, and even by the super-Shaw himself.

On Monday the Shakespearean Society of Stratford-on-Avon sent to Ellen (per that most Shakespearean Shakespeare expert, Sidney Lee.) a fine testimonial of love and esteem. To this La Terry responded in sweet and gracious terms. The *Friends* big Ellen Terry celebration fund is still going very strong, some fifty thousand shillings being already to hand from American and British friends. And now we (or rather all of us concerned) are busily arranging the big Ellen Terry matinee to be given at Drury Lane Theatre on or about June 12, when all the stars (including all the Terrys) will appear.

With the exception of a sort of amateur play called The Knight of the Bath, a feeble thing, produced at Terry's last Tuesday in aid of the Bank Friends' League, we have had but one real play this week. This was produced in the ancient metropolitan borough of Stratford, and was the work of one Nina Rae. It was entitled Her Lost Self, and was written around a wicked woman who was a Jewess. This youthful Yiddish went about husband stealing and wife slaying in most industrious fashion until at length on escaping from the gallows which she had so richly deserved, she strangled her previous paramour and, establishing herself, fell dead, and then the band played a sweet old Sunday school hymn over the two corpses as the curtain fell. The villainess was powerfully played by Frances Deval and the villain by an actor named Charles Kean, forsooth!

To-night George Edwards produces a new version of The Little Cherub, renamed A Girl on the Stage, at the Prince of Wales's, and next Saturday Charles Frohman (who drew nearly 300 pounds at his Duke of York's Theatre performance for the San Francisco fund) will produce at the Comedy your long successful play *Madame*.

HERBERT SLEATH'S ARREST.

On May 11, at Boston, Herbert Sleath, the English actor and husband of Ella Jeffreys, was arrested on the White Star wharf when about to embark on the *Arabia*. The plaintiff claims that Mr. Sleath is in debt to the extent of approximately \$1,000 to Selwyn and company and others, the whole affair developing from the recent production of *It's All Your Fault*. The defendant gave bonds for \$1,100 immediately, and with his wife managed to reach the boat again just as it was on the point of departure.

NEW ONE ACT PLAY.

Nat C. Goodwin produced a new one-act play, in a Blaze of Glory, by Paul Armstrong, at the Euclid Avenue Opera House, Cleveland, O., on May 10. The scene of the play is laid in a private ward of Bellevue Hospital, and the principal character is that of a tramp. The sketch was well received.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

The May service of the New York Chapter will be held in St. Thomas' Church, Fifth Avenue and Fifty-third Street, on Sunday afternoon, May 20, at 4 o'clock. The preacher will be the rector, Rev. Ernest M. Stires, D.D.

The May reception will be held on Thursday, May 31, from 3 to 5 p.m., in the Parish House adjoining the church. An interesting programme is in preparation, under the direction of Irene Ackerman.

The musicale and reception given at the residence of Mrs. Roy L. Delbridge, chairman of the Ways and Means Committee of the New York Chapter, was attended by a large number of members and friends. The Apollo Orchestra Club gave several fine selections, and Sophie Bondy contributed a violin solo, the Nocturne of Chopin, and selections by other composers. Mrs. Elizabeth Northrup was heard in several charming ballads. A social hour and refreshments followed. Among those contributing to the success of the evening in the general arrangement of the festivities were Mrs. Hudson Liston, Mrs. J. Alexander Brown, Florence B. Varian, and Olinda D. Drecher. An address of congratulation and thanks to the chairman and promoters of the entertainment was given during the evening by the President of the Chapter, Charles T. Carlin.

Mrs. S. L. Neidlinger was hostess at the tea served at the headquarters last Thursday, and among those present were Mrs. Adelaide C. Greenfield, Mrs. Hudson Liston, Jennie C. Wilder, Mrs. W. S. Jones, Maude Knowlton, Fanny Midgley, Rev. F. J. Clay, Moran, Mary K. Bond, Kate M. Bostwick, Marjorie L. Pattern, Grace Campbell, Nathan Aronson, Irene Ackerman, Mrs. Forbes Curtis, Katherine Abbot, Mrs. Florence, Carol Hicks, Florence B. Varian, Mrs. D. J. Hutchinson, Jennie E. Moffat, Annie R. Murphree, Laura Alberta, Reginald Well, and Charles T. Carlin. Jennie C. Wilder will be hostess at the tea on May 17, and an interesting programme is expected for this occasion. It is hoped all members will attend.

On the evening of Thursday, May 24, at the usual public meeting incidental to the annual convention of the Alliance, there will be addresses upon "The Alliance, a Blessing to Both Church and State"; "Alliance Chaplains"; "The Actor's Right to the Sunday Rest and His Duty in the Effort to Secure It"; "Church and Drama, Co-workers for Mankind"; and "Signs of Promise." The names of speakers for this meeting, in which several of the Chapters will be represented, will be duly announced. The business session of the convention will be held in the smaller hall of the Young Men's Christian Association of Providence, R. I., and the larger audience hall will be occupied by the evening meeting, to which all persons interested in Alliance work are cordially invited. Excellent music will be provided, under the auspices of the Providence Chapter. Among the hostesses to which this Chapter invites its fellow members will be a social reception at the Crown Hotel on the evening of Friday, May 25. Also, if the weather will be favorable, an attractive excursion on the afternoon of that day. All members of the Alliance who can make it convenient to be present during the convention are cordially invited to attend the proceedings at the business meetings and attend all of the social festivities which will form so pleasant a part of the occasion.

LAMBS AND 'TRISCO.

The Lambs held a merry gambol at their clubhouse on Sunday night, despite the fact that it was the thirteenth day of the month. The programme included an overture by Herbert's orchestra, an address by Clay M. Groom, a song by David Stephen, and a second address by Edward A. Paulson. The chief feature of the entertainment was an operatic burlesque, by George V. Hobart and Victor Herbert, entitled The Song Birds, and featuring the birds' Hammett's rivaling. Among the stars were William Courtney, William Durran, Stanley Hawkins, De Wolf Hopper, Neil McHugh, Van Rensselaer Wheeler, Eugene Cowles, Augustus Barrett, Wallace Brownlow, William DeWolf, William Wolf, Walter A. Lawrence, Marie Hayden, Arthur Barry, Harry Fairleigh, and George O'Donnell. After the amusement came the auction sale of seats for the ladies' annual gambol, to be held at the Broadway Theatre, on Friday, May 18. The entire proceeds of the celebration are to go toward re-establishing the Bohemian Club, of San Francisco, an affiliated organization. Before the bidding ceased seven thousand dollars had been realized. The auctioneers were David Warfield, Morton W. Smith, and Arnold Daly. The first two seats offered brought \$250 apiece.

CURRENT AMUSEMENTS

Week ending May 9.

ACADEMY OF MUSIC—Andrew Mack in The Way to Kenmare—1st week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Old time from the Bowery.
BELASCO—Blanche Bates in The Girl of the Golden West—27th week—125 to 130 times.
BOJOURN—David Warfield in The Music Master—135 times—27th week—275 to 280 times.
BROADWAY—Eddie Jones in The Vanderbilt Cup—18th week—125 to 140 times.
CABARET—The Social White—24th week—45 to 48 times.
COLONIAL—Vaudeville.
CRITERION—Closed May 12.
DAILY—San Francisco Earthquake Pictures.
DEWEY—Crackjack Burlesques.
EMERALD—Maude Adams in Peter Pan—25th week—215 to 220 times.
FIELDS—Mr. Hopkins—57 times, plus 7th week—40 to 50 times.
FOURTEENTH STREET—Moving Pictures.
GARRICK—Misses Will Happen—1st week—1 to 8 times.
GOTHAM—Fred Irwin's Show.
GRAND OPERA HOUSE—William Faversham in The Squaw Man.
HARLEIN OPERA HOUSE—W. J. Kelley Stock in The Duke of the House Marquis.
HIPPODROME—A Society Circus—Closed week.
HUDSON—Robert Loraine in Man and Superman—1st week—1 to 8 times.
HURD AND RAMON'S—Vaudeville.
IRVING PLACE—Closed May 7.
JOE WEBER'S—Webster's Sign Co. in Twiddle Twiddle—20th week—125 to 140 times. The Squaw Man's Girl of the Golden West—12th week—41 to 45 times.
KALICH—Hollywood Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frital Schell in Mile, Modiste—21st week—145 to 149 times.
LIBERTY—Closed May 12.
LONDON—Oriental Burlesques.
LYCEUM—The Lion and the Mouse—20th week—204 to 211 times.
LYRIC—Arnold Daly in Arms and the Man—5th week—31 to 37 times; How He Lied to Her Husband 8 to 14 times.
MADISON SQUARE GARDEN—May 15—P. M. 8, 9, more Musical Concert.
MAJESTIC—De Wolf Hopper in Happyland—114 times, plus 2d week—9 to 16 times.
MANHATTAN—Charles's Act—9th week—25 to 30 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Edward Harrigan in Old Lavender.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Merry Burlesques.
MINER'S EIGHTH AVENUE—Alcazar Beauties.
MURRAY HILL—Closed May 2.
NEW AMSTERDAM—The Free Lance—5th week—25 to 28 times.
NEW STAR—A Romance of Com. Hallow.
NEW YORK—The Gingerbread Man—1st week—1 to 8 times.
PASTORS—Vaudeville.
PRINCETON—Brown of Harvard—12th week—83 to 101 times.
PROCTOR'S FIFTH AVENUE—The Young Wife.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S 125th STREET—Pretty Peasy.
HALLA—Escaped from Sing Sing.
THIRD AVENUE—Closed.
VICTORIA—Vaudeville.
WALLACK—The Embarrassment of Riches—1st week—1 to 7 times.
WEST END—Houdini and Vandervell.
YORKVILLE—In New Yorktown.

TELEGRAPHIC NEWS

CHICAGO.

The Coward Produced—Richard Mansfield—The Mayor of Tokio—Newsp Notes.

(Special to The Mirror.)

CHICAGO, May 14.

The Coward, a new play by George Broadhurst, was produced last week at McVicker's by Broadhurst & Currie, and under the personal direction of the author. The play made a generally favorable impression, and one scene, the climax of the third portion, second act after a prologue, was almost unanimously successful. The press reviews have been highly complimentary in many instances, and if the excellence of the company is maintained The Coward should be one of the successes of next season on the road. The title describes the moral condition of the central male character, who has a criminal record, having stolen from his employers to save the life of his sister. The money was used to send her to Arizona to cure her of consumption. His robbery becomes known to her, and she is driven to kill him and he hears of it while on trial. Immediately upon receiving the telegram in court he changes his plea to guilty and goes to prison. After two years he escapes, and with three years to serve hanging over him, a price on his head and his crime on his conscience, he happens into a town and goes to work in a steel mill. He rises rapidly, invents a valuable machine, and wins the admiration of his employer's daughter, whom he credits with giving him the inspiration to work and rise in the world. He becomes prominent and highly esteemed in the town. In the midst of his happiness the clerk who was convicted of the embezzlement turns up and begins a period of tyranny for money, meanwhile getting into bad repute and continually disgracing him as his friend. The culmination of this persecution is an explosion of resentment and revenge at a midnight meeting between the two which almost ends in murder. This is the scene that fires the enthusiasm of the McVicker audience. The curtain on this climax has to be lifted again and again. In the last act the man who has been a coward about his secret makes a speech at a corner-stone laying and turns an expected address into a startling but brave and manly confession. The persecuting friend is permitted to leave town anonymously by the hero, but as he sinks away he tells the assembled population they can go to —. The moderate amount of comedy is supplied by a stenographer, a big, ungainly sort of young man, who is in love with her, and a young man is taught by mail to be a detective and pays \$4 for a tin star. The first act, or prologue, is devoted to the trial in the court of General Sessions, New York. The play proper opens in the office of the steel works. The next act is at the home of the hero, during a party, with a second scene in the same setting, after midnight. The last act is an exterior chapter of the story with a pretty picture of the town on the drop and fixings for the corner-stone on the stage. A crowd of citizens is in attendance. Robert T. Haines, in the leading role, James Clark, the ex-convict, was greatly admired by the audience and left little to be desired in dignity, strength or sympathy. His acting in such minor scenes as those with the little girl, who has a responsible part, was delightfully natural and right. But good as is the part of the hero and its acting in this instance, and deplorable as the villain is, the exceedingly clever performance of Frederick Perry brought the role into fully as much prominence as the lead. He compelled admiration for the art of acting to overcome the natural antipathy to the part, and so shared the first honors. Frederick de Belleville hardly reached his own standard in the first scenes as Marcus, the trust magnate, but later he raised the part into fine prominence, and in spite of too few, altogether too few, opportunities, redeemed himself with a finished characterization. In the women parts, which are not at all prominent in this play, Lillian Albertson in the lead, Georgia Menzies as the stenographer, Doris Mitchell as Lydia Furlong and Dorothy Glah as the child, were satisfactory. Little Miss Glah was surprisingly sure, accurate and easy. Earl Ryder as the district attorney in the prologue attracted attention and was expected to do it again in the play, but that bit was all for Mr. Ryder. He has strength, a good manner and a good presence. Harrison Armstrong played Thornhill, in love with the stenographer, very naturally and agreeably. He was equally successful in the comedy and serious scenes. Another excellent characterization was the pastor by Albert Perry. Albert Brumby was good, both as Jordan, a clever bit, and as Newton. The rest of the cast included Joseph Tuohy as Roy Gordon, very well brought out for a minor part, Bennett Southard as Sam Furbush, Louise McNamara as Edith, William Hudson as court equal captain, Henry Burns as officer and Master Charles Sawyer as messenger boy. The requirements for staging the play, which are not elaborate, were sufficiently well met.

Richard Mansfield is repeating his usual artistic and financial conquest of Chicago. Ever since he came the eye of the theatergoer who pays the highest price for seats has been mainly on him. The critics have devoted columns to him and his productions and there seems to be no doubt in their minds, at least, of his greatness as an actor. His revival of Moliere's Misanthrope was greeted as a sort of artistic triumph, and his Chevalier, Dimmesdale and the rest during the first week were admired in a similar spirit. A quintuple Mansfield bill will mark the close of the engagement next Saturday night. It will comprise act I of The Misanthrope, act II of Dr. Jekyll and Mr. Hyde, act III of The Student King, and act IV of Richard III, and act IV of A Parisian Romance.

Richard Carle and his merry crew were right cordially welcomed back to Chicago last week at the Illinois, and there were large audiences at all performances. Improvements in many particulars were noted, but these do not include the "trappings" or interpolated bits in the old song called "Foolishness." The simple old way Mr. Carle sang it was much more effective. Fred Pross as the Mayor, Adele Rowland as Betsey, Ada Mitchell as Oloffe are all popular in their parts, and Albert Wallerstedt's voice makes him welcome. Emma Janvier is doing more than before, but not any too much, for all she does seems to please. Her dancing with Carle was a hit. William Rock as Rusty and Minerva Courtney as the suburbanite could hardly be improved upon. The chorus is a pleasant pleasing vision. The young women are exceptionally pretty, nimble, neat and nonchalant.

J. J. Murdoch, of the Western Association of Vaudeville Managers, is in New York perfecting details of the new understanding between the Orpheum, Keith and other circuits.

The vaudeville bookings of the Western Association at San Francisco will be played after May 20 at the Chutes, San Francisco. The theatre will be opened on that date. In the meantime an architect from Chicago will be at the Golden Gate to make a start on a new Orpheum. It is to be rebuilt at once.

Ernest Ward, son of Frederick Ward, has been enjoying the Press Club during his engagement here with Mansfield, and some complimentary notices of his performances have appeared in the dailies.

Will Kilroy has gone to New York to complete preparations for booking his numerous attractions, including The Trust Busters, The Cowboy Girl and others.

A sudden departure of the leading lady occurred at the Bush Temple last week. Adelaide Keim, who was to have retired at the close of the week's run of Graustark, left Thursday after the matinee, and the engagement began over her choice of a part in The Starbuck. Miss Keim's place will be taken by Victory Bateman. It was temporarily filled by Beadie Barricade, who was playing the Countess.

Thurston Hall made a good impression at the Bush Temple last week as the new leading man, playing the part in Graustark George Allison that played at the Bush. Mr. Hall could not help looking young or handsome, and he could not help being just a bit bawful for the lead. But,

after all, he made the brave young American in love with the Queen an excellent companion figure to her, even as played by Miss Keim after weeks of experience. More self-assurance and better use of his voice will come to Mr. Hall with the acquisition of familiarity with his new conditions and surroundings. Wednesday afternoon Miss Keim was very pretty and ingratiating as the Queen, and Beadie Barricade pleased as the Countess. Ed McGilgan was a capital Prince Loren, and Milford Gilman as Harry had a congenial part which he played well.

Alice Elker, of the Bush Temple Stock, has retired from the company. She will be succeeded by Beadie Barricade in ingenues. Elizabeth Goodall will join the company soon to succeed Miss Rivers, who retired recently when George Allison left the Players.

Paul and Frank Wiltach were in the city last week, Paul with Mansfield and Frank with Viola Allen, who was playing nearby.

Henry W. Savage will be in the city next Sunday for the opening of The Student King at the Studebaker Monday night. He will be accompanied at the opening by Reginald De Koven and Stanislaus Stange. The company for the productions includes Raymond Hitchcock, William C. Weeden, Gustave von Seyffertitz, Thomas C. Leary, Dittman Popkin, Albert Pallaton, Henry Coote, Percy Parsons, Lawrence Bea, Jennie McIntyre, Bertha Old, Florida Evans, Jeanne Calducci, Catherine Cooper and Eva Fallon. Mr. Savage is to make a big feature of the chorus, which will include twenty-eight male voices. There will be twenty-eight in the special orchestra.

Nat Goodwin will produce a new one-act play, in a line of glory, by Paul Armstrong, author of The Heir to the Heir, the Sunday night he opens his engagement at the Illinois. Mr. Armstrong has been rehearsing the play, and he is expected here for the production. The scene is laid in a ward of a hospital. Mr. Goodwin will play a bum, surrounded by doctors, a nurse and undertaker and other characters, all male. The other parts will be played by Nell O'Brien, L. C. Knapp, and R. W. Tucker.

Harry Fulton arrived last week ahead of The Heir to the Heir, of the Alcazar, San Francisco, was in the city last week on his way East from the stricken city.

Harry Davis, of the Studebaker, is doing the advance work for The Student King.

May Hooper has retired from the Avenue Stock and Maud Lee has been playing the lead. The house is now managed by Bransky and Mack.

Manager Lyman Glover announces several changes in the cast of Three Graces. Trilby Frigman will cease to be a Grace in this production next Saturday night, and Edna Wallace Hooper will have to try at the part. Helena Frederick, formerly of Savage productions, will succeed Amy Ricard May 20 as one of the Graces. The third act, which was intended to carry the automobile race, for which elaborate preparations were made prior to the booking of The Vanderbilt Cup at the Colonial, will be dropped as a separate part of the performance. The comedy will consist of two acts hereafter. Harry Smith has been in the city making the changes. The Three Graces was running with great smoothness last Saturday night, and a new trio sung by George Demarest and two pretty girls went well. Trilby Frigman's "Great Big Girl Like Me," in imitation of Marie Dressler, was received with much favor by the audience, which filled the house to the walls.

Sarah Bernhardt returns to the Auditorium for one more performance the night of May 20. The bill will include two acts of From Paris, one of Hamlet, and the last act of Camille.

Cyril Scott and The Prince Chap come to the Grand Opera House on May 20.

Willie Hall will be leading man with Anne Rutherford at the Columbus, Emma Cornell heavy, Jessie Moseley soubrette, Charles Terrian characters. The opening bill, May 20, will be Camille.

Oris Colson.

BALTIMORE.

The Airship—"Pop" Concerts—The Village School—Melodramas—Riverview Park.

(Special to The Mirror.)

BALTIMORE, May 14.

Lyman H. Howe delivered an interesting lecture at Ford's this evening, entitled Animated Life-rama. The lecture covered a wide scope, dealing principally, however, with the Russian-Japanese War, in the vicinity of Port Arthur. It was attended by a large audience. Mr. Howe will continue the course during the week.

Frank Cushman is in his latest farce novelty, entitled The Airship, at the Auditorium. Mr. Cushman is supported by an excellent company and the performance is amusing and interesting. Rose McElvire in Six Hopkins will follow.

Deserted at the Altar is the name of the melodrama holding the stage of the Holiday Street. The story is well told and the play well staged. Escaped from Sing Sing is the underline.

Man of Mystery entertains the patrons of Blaney's. Judging from its reception it is booked for a good week, after which we will have A Mad Love.

The Metropolitan Opera House Orchestra, Nathan Franko, conductor, will continue the "Pop" concerts at the Lyric. The business last week was fully up to the expectations of the management, and the concerts, from an artistic standpoint, were thoroughly enjoyable.

Riverview Park opened last Saturday with the return engagement of the Royal Artillery Band of Italy. The attractions of last year, such as the Old Mill, Ferris Wheel, and Seaside Railway, are repeated.

Electric Park will soon pass into the hands of another management. It has been sold, though the deal has not yet been consummated.

Manager James L. Kernan has left the burlesque field, having sold the Monumental Theatre in this city, the Lyceum in Washington, the Lafayette Square Theatre of Buffalo and two vaudeville companies to the Empire circuit. George W. Rife, representing Mr. Kernan, closed the deal on last Thursday. Mr. Rife remains a director of the Empire circuit by reason of his holdings in the Bijou Theatre in Philadelphia. He also continues as manager of the Lafayette Square Theatre company in Buffalo. Extensive improvements are contemplated for the Monumental Theatre.

At Albaugh's Katherine Kavanaugh and Oliver C. Ziegfeld appear in The Village School.

HAROLD RUTLEDGE.

CINCINNATI.

Mrs. Leslie Carter—The Virginian—The Gingerbread Man—Chester Park Opens.

(Special to The Mirror.)

CINCINNATI, May 14.

Robinson's reopened to-night for a single week with Mrs. Leslie Carter in Adria as the attraction. A large and fashionable audience was present and a big week's business is assured, despite the lateness of the season. Zaza will be revived for the last three performances.

A fine audience was at the Grand to-night to greet Dustin Farnum and his fellow players in The Virginian, which had its first presentation in this city. Both the play and the company were well liked and received merited applause. Next week Nellie Stewart in Sweet Nell of Old Drury closes the season.

The Gingerbread Man last week enjoyed fair business at the Grand and greatly pleased those who saw it. Helen Bertram was ill and out of the cast one night, her place being successfully taken by Harriet Burt, the Sally Lunn of the cast.

The Walnut and Henck's closed the season with their performances of Saturday, leaving the field this week to the high-priced theatres and the vaudeville houses, at least one of which, it is stated, will continue the season well into June.

Chester Park is the first of the Summer parks to open, but it will be followed in a few days by Coney Island and the Lagoon. The Zoo, which never closes entirely, will inaugurate its Summer season with an engagement by Yessie's Band, beginning this week.

H. A. SURRON.

BOSTON.

Margaret Anglin in Elza—Grace George—Nancy O'Neil—Boston's Notes.

(Special to The Mirror.)

Boston, May 14.

Margaret Anglin's return to the Boston stage as a star was the most important event of the theatrical night. She had not been seen here since that notable night more than two years ago when she was one of the great company of actors who had the curtain rung down forever upon the historic Boston Museum. Since that time she has been greatly missed from local theatres, but not forgotten by any means, as was apparent from the enthusiasm of her reception at the Majestic. The play was Elza, in which she has been seen in New York this season, and the favorable reception which it had there was repeated in every respect. Miss Anglin will be the last dramatic attraction of the season at the Majestic, and will remain here for a fortnight.

Grace George was the other newcomer of importance in town to-night, and at the Colonial she was greeted by an especially large audience. The performance was made a complimentary benefit to J. A. Kean and Frank Casey, the last of the season of the Park, whose house closed for the season before they could have their annual testimonial, and who moved for to-night so as to take it here. Miss George will stay a fortnight.

Nancy O'Neil, on the other hand, will close her stay in Boston this week with the revivals of old successes. A big audience to-night saw her give a matinee of Camille with The Jew and Magda, and two performances of The Jew and Magda, and a matinee of The Golden Plover, she will give Oliver Twist for the four performances. She has never played Nancy Sikes in this city, although she has promised it several times.

Jim the Penman was revived at the Castle Square, and the presentation to-night was by all odds the best which this stirring play has ever had at this house. In the title role Howell Hans gave a fine impersonation, and Lillian Kemble fairly divided the honors for her work in the character which Boston invariably associates with Agnes Booth. Edwidge Lanche remained another week to play Agnes Ralston.

The new stock company at the Empire has been well received from the very start, and to-night it gave additional proofs of its excellence by giving The Last Appeal.

The Stolen Story at the Tremont deserves much larger audiences than it has been drawing during the past week. It is a clean-cut, representative American play, and shows a newspaper office upon the stage in approximately its exact condition.

A Yankee Circus on Mars at the Boston still continues to draw splendid audiences at night and had ones at the matinees. The circus features are varied each week by new comers from the New York Hippodrome.

The Slave Girl is the play of the week for the stock company at the Bowdoin Square, an elaborate presentation being given to-night. Shadow of Night closed an especially good week on May 12.

The Grand Opera House has closed for the Summer. Harry Clay Blaney in The Boy Behind the Gun being the final attraction. It will reopen early in August.

The Pays double act of mystery has not yet been explained at the Globe. There is an entertainment which is impossible of explanation and is growing in interest at each repetition. Special matinees for ladies only are decided innovations for staid Bostonians.

The Park will be reopened on May 16 for a season of the moving pictures of the San Francisco disaster taken by the Miles Brothers. The house has been closed since the departure of Cousin Louis.

The management of the Empire made a ten strike when it secured John Craig as the leading man for its stock company this Summer. He has just closed a long engagement at the Castle Square, where he has built up a big personal following. Now he comes to the Empire and will make his reappearance on May 21, in the revival of Too Much Johnson, which is one of his best liked plays here.

Henry W. Savage has changed his plans for his Boston season at the Tremont, and instead of giving The Student King will give the John Kendrick Bangs-Vincent Bryan-Mannet Klein comic opera, with Harry Bulger as the star. It has been rechristened and is now to be called The Man from Mars.

Olga Netherole has positively settled upon going to Paris for a fortnight this Summer, beginning July 1, and will play at the Theatre Foyouville. Her season closes at Rochester, N. Y. this week.

Nancy O'Neil has received confirmation from San Francisco of the total loss of the productions of the works which she had stored there in readiness for sailing for India. The equipments which went up in smoke were Macbeth, which had just been shipped there three or four days before the fire, Elsiebeth, Macbeth, Macbeth, Judith of Bethulia, Lady Inger of Ostrat, and Pop Wellington.

Richard Burton has concluded his series of lectures on the English stage, before the Twentieth Century Club. The final subject was Bernard Shaw and Stephen Phillips.

Jay Hunt, stage director of the Bowdoin Square, is to sail for Europe early in July so as to be in London at the time of the production of his next play, The Master Workman.

Estelle Earle, the leading woman of As Ye Sow, is making all the one-night stands of the New England circuit with her automobile, and has also made some of the larger trips in this manner.

A. L. Wilbur, of the Majestic, has returned to Boston from a long trip to Florida and the West.

James Gilbert directed the rehearsals of Patience, which was given for a San Francisco benefit last week, and played the part of Bunthorne with his old-time effectiveness.

Charlotte Hunt, the leading woman at the Bowdoin Square, was given a reception by the Brookline Bachelor Girls.

Clayton D. Gilbert, whose success with the Colonial nation has been so marked this Winter, has just showed his talent in new lines, for he has written an original pantomime, The Force of Example; or, Love in a Toyshop, which was given last week by the senior class in the Emerson College of Oratory.

Harry Dodd, who was in Boston last week with Olga Netherole, will remain in this country to appear under the management of Charles Dillingham.

JAY BARON.

PITTSBURGH.

Williams and Walker—Our New Minister—Molly Moonshine—Summer Parks Open.

(Special to The Mirror.)

Pittsburgh, May 14.

To-night's audience at the Wilson enjoyed the musical play, Molly Moonshine, with Marie Cahill surrounded by an efficient company. Next week comes Dustin Farnum in The Virginian.

The Alvin was well patronized to-night. Our New Minister was seen for the first time here, and was well received. Plays of this type have been most successful at this popular house this season, well deserving the large business. Buster Brown begins a return and indefinite engagement next week, and will end the season for both play and playhouse.

As a matter of course, the Bijou had its crowds to-day, when Williams and Walker and their colored aggregation were seen in their new production, Abyssinia. It is booked for two weeks, and will be followed by The Faculty Club.

The Belasco is dark this week, but will reopen next week, the last of the season, with a return engagement of Mexicans.

The Majestic is the bill at the Gayety, opening to-day to good business. Next week, The New York stars scintillate.

The show at the Academy is The Baltimore Beauties.

Ringling Brothers' Circus has its tents pitched on the East End for two days, beginning this afternoon, giving an attractive parade this

morning. Very large crowds attended both performances.

Luna Park began its second week to-day, and the weather being warmer than last week, crowds will be larger.

The Traders' Park—Kenswood, Calhoun, O'Connell and Southern—all had their preliminary openings yesterday and were largely patronized.

Amelia Gardner, whose home is in this city, and who was a former stock company favorite here, in company with her husband, Henry J. West, stopped off in the city for a few days last week, en route to New York city from San Francisco, where they were engaged to stock work prior to the disaster.

ALAN S. J. HAWES.

ST. LOUIS.

Julie Bonbon—Della Stewart—Ernest Hogan—Suburban Stock—Ethel Fuller.

(Special to The Mirror.)

St. Louis, May 14.

Following the current week the theatrical season of 1905-06 will close so far as the big downtown theatres are concerned. But the old French events already booked and to be played in the suburbs, to give the theatres a glorious situation. Two well-known women, Della Stewart, a scintillating Antipodan, and Clara Lipman, the actress-author, are contending for end-of-the-season honors, the former, billed as Australia's representative actress, appearing at the Olympic in Sweet Nell of Old Drury, once classically essayed in these parts by Ada Rehan, but for whose absence this year from the Garrick the prior playhouse of St. Louis could fairly have boasted to have housed all the great stage women of the present era. The latter, Della Stewart, it will be recalled, gave us Mrs. Fiske, Madame Kalich, Madame Bernhardt, and Mrs. Carter. Miss Rehan, who opened the Garrick on Christmas, 1905, under the able management of Charles A. Bird, should also have been sent out, if for no other reason than that of impressing St. Louisans with the full meaning of the new course inaugurated in local theatres.

Della Stewart, who came with San Francisco Indiscretions, makes a very attractive character of the old English favorite, speaks her lines with the undefinable charm of the cultured Englishwoman and has style and manner. Her comic gift, though pronounced, is not obtrusive. Really, the lady should have come to us sooner—come to us at a time when the call of the wild echoes not so seductively in suburban parlors; but, here's hoping we shall see more of her next year!

Louis Mann and Clara Lipman, at the Garrick, must also be cited for late-coming. Their French vehicle, Julie Bonbon, is a bright, brightly done and giving the co-stars legitimate occasion for a display of versatility. Mann's Jean Pujol is not so funny as his Hans Nix in The Telephone Girl, or the linkman in The Girl from Paris, but it will do—and "handsomely" at that. Julie Bonbon closes next Sunday night, May 20, and thereafter the house's second season. A few one-night semi-amateur entertainments may be taken care of later on.

Madame Manelli and her Anglo-Italian opera company did remarkable vocal stunts at the Grand all last week, leaving the impression that, with a large orchestra and other needed additions, Madame could easily compete with much more ambitious organizations. Ernest Hogan, "the unbleached American," and his colored company are at the Grand in Rufus Rastus, aptly described as a "coon show" pure and simple. Singing, dancing and plantation scenes are strung together on the loose strands of a thin plot. Hogan, despite his Celtic complexion, gives a color to his work not inferior to that of Williams and Walker, who have had the field to themselves sufficiently to conjure up Senegambian rivalry; a fierce article, by the way, as understood in these parts.

As a corollary to the above proposition, Manager Russell, of the Imperial, is trotting out Billy Kennedy, of the enormous front and likewise "coon show"; so "a de called population" may be said to have things its own way. "How come it," said a dusky admirer of Billy's after the show last night, "how come it—on de stage you looks like kings and queens, an' w'en we meets you on de sidewalk your pants is strayed of yo' shoes; how come it?"

Scotty, the miner, at one time believed to own a gold mine of fabulous wealth in Death Valley and since much in the public prints for attempts at record-breaking railroad dashes across the continent and other feats of less fictitious exploits, is at Havin's. The miner's name is supposed to be Walter Scott and his "play" is called The King of the Desert Mine. He has a mule, "Slim," whose almost human intelligence is in dangerous competition with that of the rest of the cast.

The Trolley Alps, all that remains of the World's Fair now that the Ferris wheel has been dynamited, gave a pretentious opening on Saturday night, under the reliable management of Harry J. Walker. Adolph Rosenbocker, of Chicago, a distinguished musician, led an orchestra of fifty men. Vocal numbers were contributed by Grace Van Studdiford, who will appear this week, and be succeeded by other soloists of the best class. Street car arrangements are much better than last year, and there doubt no doubt about the number of people who will now patronize the pleasures of St. Louis. The Alps is bound to make a good showing for its present liberal sponsors. A series of Sunday concerts in the beautiful and impressive dining hall is also projected, with a service of beverages no stronger than coffee, tea and lemonade, as befits the dictum of our lapidated "Id" administration.

All the Suburban Stock company, as well as Milton and Dollie Nobles, the stage manager's call on Saturday. The company contains much trained talent, and President Oppenheimer is going to give his audiences the best he can lay his hands on. Suburban Garden opens next Sunday matinee, with From Fire to Son. Lisle Leigh, the leading lady, came in very much as a Leslie Carter, with about twenty-four separate pieces of theatre baggage, and Ferla Landers, Emma Butler, and Alice Fisher not bad seconds. J. Gordon Edwards, stage manager, is the busiest man in town. The company, as a whole, is a capable aggregation. Just to give the affair a popular send-off the coming Sunday matinee has been arranged for the special delectation of St. Louis' 1,500 newsboys. Corraling the youngsters thus early is a bar to later demands, all of which is nominated in the bond. Amelia Blinghale, Keiley and Shannon, Maud Pealy, and other attractions of the same calibre are to follow. The pavilion is a big, roomy, comfortable place, well guarded against heat and rain.

Ethel Fuller opened West End Heights on Saturday night with Sapho. Her last year's work, as well as her appearance with Thomas Jefferson, in the regular season, are favorably remembered. Though West End is at the mercy of unfavorable street car conditions, it is quite possible that the vastly increased open-air patronage this year will turn itself in Miss Fuller's direction. She is a most deserving actress and has a large local following. In the nature of the case the first performances left much to be desired and an improvement can be safely expected in the succeeding bill, The Girl I Left Behind Me.

The Century closed on Saturday night with Comin' Thro' the Rye. Work on the six-story addition to the Century Building will soon be under way.

Kryl, bandmaster, and his band, still have the center of the stage at Forest Park Highlands. There's vaudeville in the pavilion and the poly-scope shows San Francisco earthquake pictures. By the way, there's to be a week of similar pictures at the Olympic following Nellie Stewart.

On next Friday night, at the Odessa, we are to have another offering of "Ye Ol' Deutrick Skule, with apellin' bee and the like, for sweet charity.

Mrs. Leslie Carter was the recipient of much social attention during her two weeks' stay. At a luncheon in her honor at the home of Adolphus Busch, the millionaire brewer, the host presented her with a handsome brooch of diamonds and rubies. During her frequent settings in her

Alby Grant gave a series of musical readings at Berkeley Lyceum on April 23. Four of Walt Whitman's poems, set to music by Franklin Harris, were played. The accompaniments on the piano: four poems by Gustave Koblé. The music selected and played by the author: the "Wooden Hymns," and "The Ballad of Hell" comprised her programme.

Rudolph E. Ruter made his debut in a technical and Mendelssohn Hall on April 24. Her new-found talent, taste and good judgment, has pleased the audience.

Mary McEvily, of Helena, Montana, daughter of John de Beane, made her debut in Paris at Beecher Hall on May 2.

WIELAND.—In London, England, April 2, Mrs. H. W. Wisland, professionally known as Jack.

MUSIC PUBLISHERS.

A Good Chance
to Make Good

Get a copy of

GOOD-BYE
GLORY

[LEARN IT and SING IT

PUBLISHED BY

Music Master Feist,

134 W. 37th St., New York City

MUSIC PUBLISHERS.

Vesta Victoria's
Great Song Hits

"Waiting at the Church"

(MY WIFE WON'T LET ME)

It's All Night in the
Summertime

(THE ARTIST'S MODEL)

And all the songs sung by this famous
comedienne are published by

FRANCIS, DAY & HUNTER

15 West 30th Street,
Near Broadway NEW YORK
San Quinn, Mgr. Prof. Dept.

MUSIC PUBLISHERS.

It's Time For Summer Songs

Here is one that gets them going
in the whistling chorus

ON A HOLIDAY

On a holiday it's jolly, not a thing to do,
Take a tramp, a boat or trolley, choice is up to you,
All the world is out for play and pleasure, every one is gay;
That's the time you wish your sweetheart—on a holiday.Featured with Big Costume Chorus in
Boston Next Week

EXTRA FINE ORCHESTRATIONS

Get in line with this for a
Big Summer Winner.

C. C. PILLSBURY COMPANY

Minneapolis, Minn.

The House that Publishes "Floating Along."

MUSIC PUBLISHERS.

WHY
DON'T
YOU
TRY?The greatest of all novelty Songs, by
WILLIAMS & VAN ALSTYNE.
Now ready for everybody, orchestrations
in any key, call or write.JEROME H. RENICK & CO.
45 West 28th Street, New York.

The Brothers and Sisters Ford have added as a special feature to their act two new songs from the F. B. Haviland Publishing Company, "Keep on the Sunny Side" and "The Good Old U. S. A." They report success with these two numbers by Jack Delaine and Theodore Morse.

Malvina and Thomas, it is reported, have met with success in their new act. It was introduced for the first time at the Gotham Theatre, Sunday, May 7. Rose Malvina was formerly with the Carter De Haven Quartet. The new act is using Joseph W. Stern & Co.'s "I'll Keep a Warm Spot in My Heart for You" and "Milo."

Winona Winters has joined hands with many other stars in singing "Since Nellie Went Away." Miss Winters is with the Orpheum Road Show. After her season closes in this country she and her father will sail for England.

James Boggs, a well-known band and orchestra leader, has just been appointed band director for the Belmont Park racetrack and other racetracks under the control of the Jockey Club. Mr. Boggs is very partial to good, catchy, popular music, but at the same time he does not neglect the classical and of the programme and plays many selections from the Haydn catalogue, which meet with the greatest enthusiasm.

Franklyn and Eva Wallace are successful with their act, "A Case of Champagne," in which Mr. Wallace sings "I Love You for Yourself Alone" and "Since Nellie Went Away."

The American Comedy Four have added "Since Nellie Went Away" to their repertoire. Many well-known artists are singing this song, which makes a beautiful quartette number. Published by the New York Music Publishing House.

Commencing Monday, May 21, at the Victoria Theatre, Lottie Gilson will present the biggest number ever done in vaudeville as far as the production of a song is concerned. In presenting the song, "Dear Old Dixie," instead of using the slides, as is usually done by singers, she will use over 100 people and special scenic effects, together with several horses, cannons and all the necessary "props." Lionel Lawrence has been busy for several days getting this mammoth number ready. Costumes, lights, properties and scenic effects were all made especially for this event. The greatest single act in point of numbers ever presented in vaudeville.

The new march song, "The Good Old U. S. A.," by Jack Delaine and Theodore Morse, is being used by the following performers: Josie Davis, Marion Dixie, Whitford Stewart, Mlle Brooklyn, Dorothy Golden, Raymond and Clark, Three Musicians, Derry and Francis, Shepard and Ward, Lillian Taylor, Harry Henry, Howard and Howard, Tyce and Jermon, and the Newboys' Quartette.

Howard and Howard, formerly of the Messinger Boys' Trio, are singing the great ballad hit, "When the Mocking Birds Are Singing in the Wildwood," and use the novelty song, "Cheyenne" to close their act.

Stuart Barnes is singing Vincent Bryan's extremely funny song, entitled "The Poor Old Man"; also a new song called "Traveling," by George Rotzford. He is rehearsing the new song by Kendra and Paley, entitled "Good Advice."

J. Aldrich Libby and Katherine Trayer are scoring heavily with the rollicking song, "Sadie Green." They are booked solid from June to October.

Home Howard's new book, "The Ravings of Homer, Jr.," will do much to establish Mr. Howard's reputation as a clever humorist. Contributions in the book are from Frank Lator, Charley Case, James J. Morton, Cecil Lane, Jack Norworth, Bert Leslie, Al. Trabern, and Hal Merritt, who is responsible for the cover design. No advertisements appear in this funny publication, and it is safe to predict that Mr. Howard will be deluged with letters containing the price of the book (25 cents), with urgent requests for copies. By the way, his address is Sherman House, Chicago.

The novelty song by Felix Feist, "Can't You See I'm Lonely," has broken all records as to the number of copies sold. It is a big favorite with vaudeville singers as well as the public in general.

Jessie Mae Hall won success at Hurlie and Seamon's last week with two operatic selections, followed by two juvenile songs, entitled "I Won't Play Unless You Coax Me" and "I Wish I'd Been Born a Boy," both written for her special use.

Walter Jacobs' unique song, "My Dusky Rose," continues to be a popular favorite.

Herbert H. Taylor, the head of the New York Music Publishing House, closed the offices of that establishment at noon Saturday, May 12, and took his employees and many friends on a special car up to his home in Mt. Kisco to spend Sunday. The guests included Lottie Gilson, Fred Hylands and wife, and all of the employees of the firm, including Henry Clay Smith and wife, who have just returned from Havana with the Florodora company. Mr. Taylor has a beautiful home on the lake and expects to do a lot of fishing this summer.

VAUDEVILLE JOTTINGS.

N. A. Wesley has closed his season as manager of the Commodore Theatre in Pittsburgh, Pa., and is back at Coney Island for his fourth summer season as advertising manager of the Hotchkiss Annual Show.



GRACE CAMERON.

Grace Cameron recently returned from a successful trip abroad, where she toured immediately with all her admirers, and is now appearing in vaudeville and meeting with pronounced success.

Expert Arranging for Piano and Orch.
Melodias, Finishes, Ensembles Written.
Incidental Music Composed.

ANDOR PINTER

Care Jos. W. Stern & Co., 34 E 21st St., N.Y.

Mr. Wesley has already stated for next season as manager of the Commodore Theatre at Coney, N. Y., the firm of Wallace and Gilmore retiring, on account of the pressure of other business.

Beulah Valdere is making quite a sensation with her troupe of girl cyclists wherever she has appeared. She starts this week on the Ingersoll circuit of parks, opening in Cleveland, O.

The Sea Beach Palace Amusement Co. has filed a certificate of incorporation with the Secretary of State. It has a capital stock of \$100,000, and the following directors: Herman Appelbaum, Wolf Wolf, William Miller, C. E. Black and David Gutsky, of Brooklyn.

Dolly Castle, late of the Tenderfoot, and last season with the Hammett show, is now doing her toe dance in a den of five African lions, with the great Gaskill show.

The Tossing Austins are preparing a big act for next season. The Austin Brothers have rounded up the turn with regular four people. If present plans are carried out the act will be one of the biggest comedy juggling turns in vaudeville. They will be billed as the Four Tossing Austins.

Lottie Shaw, one of the Shaw twin sisters, was married on Tuesday last to Victor E. Freeman at the Church of the Transfiguration. Mrs. Freeman is a daughter of Mrs. Alice J. Shaw, the whitener, and she and her sister have appeared with their mother in vaudeville.

James E. Sullivan, supported by a company of four people, is making his vaudeville debut at the Theatre, Trust, this week in a new farce, by Charles Horwitz, entitled "The Susceptible Dr. Schmale."

Mr. and Mrs. Howard Truesdell have gone fishing. They will resume work at Rockaway Beach August 4.

The Fanciers called on the "Lancaster" May 12 and will visit their home in Denmark for the first time in twenty-four years. They will also make a tour of Europe and will return June 20, in time to open at Norfolk, Va., July 2.

Louis Hurlie, treasurer of Hurlie and Seamon's, will have his annual testimonial on Monday evening, May 20.

Hope Booth, on account of her hit in The Little House Lady, has received a very flattering offer to appear at the summer at one of the leading London music halls. If her bookings in this country can be postponed she will sail for London in a few weeks, but will return in the Fall.

Lola Hawthorne will soon arrive in New York to play several engagements during the summer. She will return to London in the Fall.

Professional matinees are seldom given in vaudeville theatres, and the one arranged by Mark Lancher, of the Proctor staff, this week at the Fifty-eighth street house, will surely attract a large crowd. It will be given in honor of Hope Booth as a compliment to her friends in the legitimate branch of the profession.

Ned Wayburn's Attractions (Inc.), the organization incorporated for the purpose of putting on his vaudeville acts, will include two smaller companies, organized for the purpose of making security and properties.

It is possible that Ada Reeve, the most popular music hall singer in England, may be a member of Lew Fields' co. at the Herald Square past season, as negotiations are now proceeding with that end in view. At present Miss Reeve is in South Africa, having been engaged at an enormous salary to head the opening bill at the new Empire Theatre in Johannesburg.

The Star Theatre, in Topeka, Kan., has ended its career as a vaudeville house and will hereafter be devoted to vaudeville at popular prices. H. C. Lewis, of Lewis and Lake, is resident manager.

Across the Threshold, a comedietta, will be presented at Proctor's Twenty-third Street in June, with John Mason, William H. Thompson, Maude Fealy and May Buckley in the cast.

Marvino Seem has leased the Grand Theatre in Grand street from Jacob Adler and will try cheap vaudeville. Robert Gray attempted to interest the East Side in vaudeville at the same time some months ago, with disastrous results, and Mr. Seem's experiment will be watched with interest.

"Keep On The Sunny Side"

Is the latest "whoops" of Theodore Morse

Published by FREDDIE HAVILAND, on 37th Street New York

The Isle of Spice - The Royal Chef - The Yankee Regent

BEN. M. JEROME

Address, care GARRICK THEATRE, Chicago, Ill.

LOTTIE GILSON

Work of May 14, Lynn, Mass. "THE LITTLE MAGNET" Work of May 11, Danvers, Mass. "DEAR OLD DIXIE" and "SINCE NELLIE WENT AWAY" PERMANENT ADDRESS, CHICAGO NEW YORK MUSIC PUB. HOUSE, 1433 Broadway, Cor. 40th St., New York City

ROBINSON CRUSOE'S ISLE	PRICILLA	DEARIE	MILO	Golden Autumn Time
Walt Whitman's "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"
Walt Whitman's "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"
Walt Whitman's "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"	Collected from the "The Song of the Sea"

R. U. A—
Singing
Soubrette?

J. H. Renick & Co.
45 W. 28th St.
N.Y.

IF SO, READ THIS CHORUS—
I want you when you are—
I don't like you any more—
I won't bring you any more—
When I come back from the store,
I won't help you wash the dishes,
You don't like me any more;
I won't play unless you want me,
I don't care—I'm mad at you.

Sing the Songs that help the Singers that help the Songs

"N a Girl Like You Loved a Boy Like Me."
"Somebody's Sweetheart I Want to Be."
"Two Little Little Hands."
"In a Little Corner With You."
"I'd Do Anything in the World for You."

"Pachelbel."
"When the Green Leaves Turn to Gold."
"Kiss Me Good Night."
"The Hardy-Gurdy Man," and
"Welcome to Our City."

Published by "The House Melodious," GUS EDWARDS, 1612 Broadway.

WALTER JACOBS

161 Tremont Street, BOSTON, publisher "Good-bye, Mr. Greenback," "My Dusky Rose," "Kiss Me Good Night," "I'm Home," "By the Waters of the Nile," "Lily Lou," "My, Mister Johnson," and 100 other good songs.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorites writers. All have equal chance. All letters answered promptly.

PIONEER MUSIC PUBLISHING CO., 233 Manhattan Bldg., Chicago, Ill.

WHY DO YOU NOT COME BACK TO ME, LOVE?

New Ballad. All the rage. Beautiful waltz chorus captures everybody. Send 25 cts. for copy. FIRESIDE MUSIC CO., Box 178, Wilkesburg Station, Pittsburg, Pa., Desk B.

MATTERS OF FACT.

W. T. Carleton just closed a successful tour of over eight months, including the Pacific Coast and Northwest, with When Johnny Comes Marching Home. Harry Hastings' Black Cross, Jr., is now in its thirty-third week and meeting with success, both financially and artistically. They are now playing week stand time over the Eastern business wheel, carrying thirty people, six big acts in the club, including Hastings and Golden, Curtis and Adams, Newton and Banks, the La Solis Troupe, Amy Butler, Arthur Clemens and Edna Burnett. Mr. Hastings is now arranging a tour of the leading co-act stands for next season. It is his intention to send the same co. on the one-night stands that he is now using in the week stands. Managers wishing to book this attraction should address Mr. Hastings, as per week.

A country residence beautifully laid out on the banks of the Mystic River, Conn., is offered for sale at less than half its cost by Samuels, 401 Graham Avenue, Brooklyn, N. Y.

A theatre in a city of 65,000 population, playing high-class attractions is his receipt, is offered for sale by "Base Chance," care this office. Possession can be taken August 1, 1936.

Alfred Butler, who was last season with Mrs. Patrick Campbell in The Rosemary and completed the season with Madame Kallie in Pacha, will on May 19 terminate her engagement with Henrietta Crossman, with whom she has been playing this Spring and will then be at liberty for the Summer and next year.

Kilroy and Belton, with offices in the Grand Opera House Building, Chicago, announce at least four attractions for the coming season. Capable people in all departments are wanted to complete these organizations, and the earliest applicants will secure the best of the parts filled.

The business of E. J. Carpenter's At Cripple Creek was very satisfactory, considering the lateness of

season, in Cleveland, Detroit and Toronto. The company closes at the Star, in New York, on June 2, making a successful season of forty-four weeks.

F. E. Johnson, one time manager of Verbeck's Theatre, Lorain, O., has leased the New Auditorium at Van Wert, O., and will book only high grade attractions the coming season. He may be addressed care Hanger and Jordan, this city, for the time being.

"A. B. Q.," who has successfully managed a New York theatre, wants to take charge of a Summer park theatre on a salary.

An advance agent or manager with some money to invest in an American drama which promises well is wanted by H. Casselberry, 451 Frick Building Annex, Pittsburgh, Pa.

"Circuit," care this office, with a string of six theatres, want to extend their field and need additional capital for the purpose. They want a capable person to finance two new theatres in two of the best cities in this country.

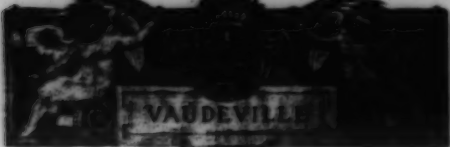
A number of Gus Hill's well-known farces and melodramatic box-office record holders are being offered on royalty for the coming season. Alphonse and Gaston, Up-town Town, Lost in the Desert, and Through the Breakers are included in the list.

Melville R. Raymond wants 300 chorus girls and 100 chorus men for attractions playing the big cities next season. Applicants should call at his office at 110 West Thirty-fourth Street.

Charles A. Bellon, stage director of the Central Theatre, San Francisco, at the time of its destruction, is disengaged and may be addressed care Criterion Theatre, Chicago.

Joseph King closed the road season of June June in East Los Angeles, at Grand Rapids, Mich., May 2, after a tour of five months. Miss Dor is now starting in a new play in the East, while Mr. King is directing the Rebecca Warren Stock company.

Pearl E. Turner, care this office, wants a good singer and fancy dancer for partner in a winter act.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Genaro and Bailey company, Pike and McDermott, Smith and Baker, De Elmer Brothers, Frank Whitman, Mitchell and Marron, John Morrison, McKenna and Driscoll, Kennedy and James, Emmett and McNeil, Will H. Fields, and the Golders.

Keith's Union Square.

Rose Coghlan, the Sleeping Miracles of Strength (novelty act from Europe), Lutei Road's horse, Wilton Brothers, Melville Hille, Raymond Finley and Lottie Barker, Nichols Sisters, Hawthorne and Hart, Latina, Ethel Clifton and company, Bellboy Trio, Lily Seville, and the Trilliers.

Proctor's Twenty-third Street.

Duile (Le Domino Rouge unmasked), Vesta Victoria, Walter James and Mabel Hite, Tom Nawn and company, Frank and Jen Latona, Zingari Trio, Transatlantic Four, Davis and Walker, and Tom Almond. Bernac's Circus remains for a second week.

Hammerstein's Victoria.

Charles Grapewin and Anna Chance, Merian's dogs, the Four Fords, Delight Barach and the Broomstick Witches, Campbell and Johnson, Frank Gardner and Lottie Vincent, Albert Bellman and Lottie Moore, the Elgonas, and Marconson.

Colonial.

Blanche Ring, Eddie Foy, Wilfred Clarke and company, Abbie Mitchell and her Memphis Students, Eddie Clarke and his Six Winning Widows, Selma Brants, Village Choir, the Eight Allisons, and Kurtis and Busse.

Proctor's Fifty-eighth Street.

Hope Booth and company, Maude Lambert, the Futurity Winner (third week), Horace Goldin, Charles F. Semon, the Miraculous Trowers, the Dixie Sorenaders, Brooks Brothers and Cadieux.

Alhambra.

Billy V. Van and Rose Beaumont, Frank D. Bryan and his American Girls, Harry Gifford, the Six Provencas, Spicard Brothers and Mack, Mr. and Mrs. Jimmie Barry, Tom Brown and Biren Navarro, the Dillon Brothers, and the Three Roses.

Hartig and Seaman's.

Max Witt's Six Sophomores and a Fresh Man, May Ward, Brown, Harris and Brown; American Comedy Four, Westworth and Vesta, Joe Flynn, the Misses Deimora, and the Wangooodle Four.

Hippodrome.

A Society Circus, with Marceline, the Four Hlanos, the George Bonhair-Gregory Troupe, Woodward's Sena, Ralph Johnstone and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Hope Booth headed the bill, making her metropolitan reappearance after an absence of three years. Miss Booth presented a new comedietta called *The Little Blond Lady*, the author of which is too modest to have his name appear on the programme. As it is very cleverly written it would not be very hard to guess that the lines were penned by a man who is very much up to date, and who cherishes a deep feeling of resentment against the school of alleged humorists who pose as critics on the New York newspapers. The scene is laid in the editorial rooms of the *Blade*, in which Horatio Hammer, the dramatic critic, is hard at work. He vents his views on plays in general and pays his respects in strong language to the players he has seen the night previous. He receives a message from his typewriter, saying that she cannot return to work and will send a substitute. The new typewriter makes her appearance and by her demure manner and good looks makes a deep impression upon the susceptible critic, who immediately telephones his wife that he will not be home until very late, and then proceeds to invite the typist to supper and a drive in the park. She reminds him that a new play called *The Little Blond Lady* is to be produced that night, and asks him how he can manage to go driving and review the play at the same time. He shows her how this can be done by dictating a harsh notice, in which he "roasts" the play and actors to a turn. She then brings her coquetry into play and asks the writer how he would treat the play if she had written it, whereupon he dictates another notice in which praise is laid on in thick dabs. The typewriter retains possession of both sheets of paper and then announces that she is the author of the new play and that she had laid the trap to expose his methods. There is a struggle for the typewritten sheets that winds up in a most amusing way, the critic agreeing to publish the good notice, while the authoress-typewriter regards him with a look of triumph in her flashing eyes. From start to finish the act is full of ginger and action. There is not a dull moment, and the lines are of the pungent, snappy sort that suits the average vaudeville audience to a dot. Miss Booth made a charming impression and was equal to every emergency. She was demure, coy, flirtatious, dignified and dramatic by turns, and in every mood was entirely satisfying. Toward the end of the act she had a few moments of intensity in which she made the audience feel that if called upon she could play an emotional role with skill, but she was at her best in the quieter moments, when she was "jolly" the critic into believing that she was a simple little typewriter girl, who knows nothing but the routine of her business. Charles Deland was aggressive and bombastic to a degree and delivered his lines with a force that made their points very plain. Harry Plier as an acrobatic office boy was decidedly good. Taken all in all, Miss Booth is to be congratulated on her success. She has an offering that should prove more than acceptable to any audience in the country. Maude Lambert, late of the White Cat company, made her vaudeville debut in a straight singing specialty. She has an excellent voice and was especially successful in her rendition of "Dearie," which she sings with expression and feeling. A hit of the largest proportions was scored by Horace Goldin, who does fifty good tricks in fifteen minutes. His star attraction this season is a most elaborate and puzzling stunt in which his assistant, Jeanne Fransoli, is placed in a huge cannon and apparently shot into the top gallery. Within a few seconds an immense trunk is sent down from the upper regions of the theatre on a strong rope. It is opened, and from it two other trunks, one within the other, are taken out. From the inner receptacle Miss Fransoli emerges, radiant and smiling, and none the worse for her imaginary trip through space. It is all done so quickly that the spectators have hardly time to catch their breath, and they are left in a state of perfect bewilderment as the curtain falls. Another important number in the bill was Kitty Gordon, late of the Veranda company, who made her first appearance in the variety, assisted by Marion Gilbert, Ida Adams, Florrie Plunkett, Bettie Haddon, Hilda Scott, and Goldie Damon, six English girls, and W. Newman, who played a small part. The sketch is called *Everybody Late*, and was

written by Ed Moran and E. P. Heelan. There is a bare stage at the opening of the act, and the hands proceed to set the scene while the stage-manager is waiting for the members of the company to appear for rehearsal. They come in one by one, and finally Miss Gordon arrives. There is some humor in the early part of the act, but the greater part of it is devoted to songs by Miss Gordon and the girls. The star has a pleasing personality and made a stunning appearance in the costume of an army officer. She sang "Red Riding Hood," "Everything is Ready," and a ringing march song, at the end of which the American and English flags, with the harp of Ireland in the center, were lowered from the flies, giving people of these great countries a chance to applaud. The act is most attractive and was prettily staged by Henry Bernacoff. The costumes are pretty and were especially designed for the act. Albert Bellman and Lottie Moore in their extremely entertaining protean specialty shared the honors with the larger-typed attractions and were recalled so often that Mr. Bellman was forced to do an encoresong, reciting "Banty Tim" most effectively. Joe Morris, who has a remarkably strong voice, sang parodies on "Good-night, Beloved," "So Long, Mary," and other ditties of the day. The *Sanity Singer* Sisters in their graceful turn, and Milt Wood, who has eloquent feet, showed different styles of dancing, both of which are attractive, and Cliff Bernac's Circus brought the entertainment to a screaming finish. The bill was one of the best ever seen at the house and attracted large crowds.

KEITH'S UNION SQUARE.—The Peking Souvairs were the headliners and put on a drill that has never been excelled by any similar organization in vaudeville. There are twenty men in the company and they were a busy lot, never resting for a moment from the beginning to the end of their turn. The wall-scaling finish was especially fine, and the flag was used in a way that stirred the Yankee blood in the audience to fever heat. The laughing hit of the bill was scored by Thomas J. Ryan and Harry Richmond in *Mag Henry's Reception*, which is a genuine "scream." The Kaufmann Troupe of cyclists did astonishing feats. Dan Quinlan and Keller Mack presented a new act called *The Traveling Dentist*, for which they carry a special drop. The skit is modeled after their old offering, and yet is entirely different, the fun being extracted from Quinlan's unwillingness to have a tooth extracted by Mack, who impersonates one of those "fish dentists" who make life interesting for the country folks in the summer time. The gag and comedy business are very funny and laughs are numerous. Leona Thurber and her four very lively Blackbirds made things hum. Charles Barry and Hilda Halvers did a little of everything in the comedy line and did it all very cleverly. Mr. Barry introduced a very good imitation of Fred Stone as the Scarecrow. Gavin, Platt and "Punches" made a pleasing impression in *A Stolen Kid*, and a new act called *The Dog-Charles* by Dan Dyne and Laura Deane were seen in a new comedietta by Charles Horwitz, called *The Envoy from Japan*. The plot concerns a Washington official who is expecting a visit from a Japanese girl. A fakir who has adopted a Japanese make-up for the purpose of disposing of some cold cream wenders in and is mistaken by the girl for the man she is expecting. Amusing complications follow, and the fun is kept up until the inevitable discovery occurs. Mr. Horwitz has written some good lines in this act, which is enlivened by songs and dances cleverly done by Miss Deane and Mr. Van Dyne, who are smart performers. Newman and Knowles, two bright girls, presented a pleasing sketch that included some good impersonations by Josephine Newman, who is unusually entertaining. Hathaway and Siegel danced well and Miss Siegel made a hit with "Everybody Works but Father," sung to German. Les Aubert, Cliff Brothers, Herbert and the Burrows were also in the bill. The kinetograph showed some interesting views of the ruins of San Francisco.

HURRIC AND SHAMON'S.—Jessie Mae Hall was one of the most pleasing features of an interesting bill. After a successful tour in The Street Singer Miss Hall has decided to spend a few weeks in vaudeville, and the "dainty doll comedienne" proved a big drawing card. She is especially popular in the upper section of the city, and received an ovation at every performance. At the matinees the women and children could not restrain their enthusiasm, and the little singer was forced to respond to many genuine ovations. The strength and evenness of her voice are out of proportion to her size, and people who had not seen her before were astonished at her display of vocal talent. She opened her performance with "Dreaming of Love," from Princess Bonnie, and followed it with "The Maid of Dundee." Then came "I Won't Play Unless You Coax Me," Al. Trubner's child-song, that made a big hit, and a new ditty called "I Wish I'd Been Born a Boy." In the last two songs Miss Hall's archness and coquetry took the house by storm. Sadie Rosencranz, a Harlem girl, made her vaudeville debut, winning the applause of her friends. A programme note stated that she used a \$25,000 violin. Nick Long and Ideline Cotton in *Managerial Troubles* scored a hit, and Lew Hawkins, Howard Brothers, J. Francis Dooley and company, Seymour and Hill, and the Three Mitchells all pleased.

PASTOR'S.—Frank Gardner and Lottie Vincent topped the list, and it is needless to say scored one of the hits of the season in *Winning a Queen*. Booker and Corbrey were next in merit. In *The Walking Delegate* they have a true-to-life sketch that would not be out of place in a humor appeal strongly to the Pastorites, and they were accordingly applauded. Dudley and Chesley have added to their act a comedian named Burns, and the trio have an act that is vastly pleasing. They are all good singers, and were particularly happy with a song that brings in imitations of famous singers of the past. The act is well put together and is interesting from every point of view. Miss Chesley impersonated an Irishwoman in the early part of the act and sang a good song together with her accompanist, Leon Adeline and Rice have improved their turn greatly and succeeded admirably with some good comedy juggling. Kenyon and De Garmo, equilibristes; Charles and Ada Kaimo, dancers; Billy Arnold and Lida Gardner in a sketch called *The Minstrels*; Ed and Josie Evans, favorites of long standing; Ed B. and Rolla White, rough and ready, but clever; Herbert Bert Lennon, impersonator; Professor Donner, magician, and Nat Gill, ventriloquist, made up an excellent programme.

PROCTOR'S FIFTY-EIGHTH STREET.—The Irish had everything their own way last week, and despite the fact that the patronage of the house is anything but Celtic the audiences expressed their enjoyment in the most enthusiastic way by applauding Maggie Cline, Eugene O'Rourke, and Tom Nawn. Miss Cline has some new songs, all of which made hits. Mr. O'Rourke made his reappearance in vaudeville in Parlor A, assisted by Nellie Elting, scoring an emphatic success. Mr. Nawn revived *A Touch of Nature*, in which he is seen at his very best. He was assisted by Charlotte Appelle. Much interest was aroused by the fine juggling act of Selma Brants, who is fresh from Europe and who does all the tricks of the most famous male jugglers with astonishing ease and grace. Frank and Jennie Latona pleased in their musical comedy offering, and the Baquet Quartette were encored frequently. Vernon, the ventriloquist, had some new "whistles," and Hodges and Lauchmere presented some of the latest con songs with good effect. Ned Wayburn's production of Edmund Day's *The Futurity Winner* was seen for a second week, arousing great enthusiasm.

ALHAMBRA.—The Orpheum Show, with one or two added numbers, was a splendid drawing card. Margaret Wycherly's acting in the sketch, *In Self-Defense*, found favor, and the work of Ralph Lewis as the detective was very effective. The acts of Jules and Ella Garrison, Winona Winters, Ye Colonial Septette, Merian's dogs, the Sisters and Brothers Ford, Clifton Crawford, Mitchell and Marron, and Campbell and Johnston proved as diverting as ever.

COLONIAL.—Vesta Tilley finished her two weeks' engagement and the house was packed at almost every performance. Al Shean and Charles Warren were extraordinarily funny in their new

act, which is called *Kidding the Captain*. Shean has a number of original oddities in this act, and Warren helps materially in bringing out the points. Other well-known and popular items included the Military Octette and the Girl with the Baton and F. Hayward, Fred Ray and company, Hoey and Lee, the Wetport Trio, Bettie Fowler and Pratt's dogs.

VICTORIA.—Billy B. Van and Rose Beaumont made their reappearance in vaudeville, and in a brisk comedy act won approval. A pleasing welcome was given to Niles and Prescott, who simply own the audience at this house. Other excellent turns were by Genaro and Bailey, clever dancers and cake walkers; Fred Hille, the rapid-fire humorist; Gus Edwards' School Boys and Girls; Ned Nye and his Boiling Hot Girls; the Three Nevarros, splendid acrobats; the Millman Trio and the Majestic Trio.

HYPODROME.—A Society Circus, with its wonderful scenic effects and the fine circus and comedy turns, continued to please thousands at every performance.

The Burlesque Houses.

DEWEY.—Al Beaver's Big Beauty Show attracted large audiences last week. The Chadwick Trio proved amusing, and the efforts of the Great Mural, Savoy Quartette, Al Beaver and the Nelson-Parnum Troupe pleased. This week, Crackerjacks.

GOUGHAM.—The High Rollers scored heavily, and every number of the long programme was heartily encored. This week, Fred Irwin's Big Show.

LONDON.—The Alcanar Beauties, including Kelly and Bartlett, Sawdell and Sears, James B. Carson and Haight and Dean, entertained good crowds. This week, Watson's Orientals.

MINK'S DEWEY.—The London Gaiety Girls presented a lively entertainment that pleased the patrons immensely. This week, Merry Burlesques.

MINK'S EIGHTH AVENUE.—The Dreamland Burlesques re-enacted the audience that the Coney Island season is on. This week, Alcanar Beauties.

CIRCUS TENT BURNS.

The main tent of the Frank A. Robbins Circus was destroyed by fire at New Rochelle, N. Y., on Friday evening last during the performance, and a panic resulted that luckily caused no loss of life, and very little injury beyond a severe fright, to the 2,000 men, women and children that were crowded under the canvas. When the performance was about over, about 9 o'clock, preparations were made for the act of Miss Reinal, who does the "Dip of Death." The band had stopped playing, and there was the usual breathless silence all over the tent as the performer was hoisted to the platform from which she was to make her thrilling descent. One of the hoisting ropes was caught on a gasoline tank fastened to the center pole, containing a barrel of the said. The tank fell to the ground and exploded, spreading flames in every direction. The flames ran up the ropes and decorations, and the top of the big tent caught fire. The entire audience rose at once and the majority made a rush for the main exit. The circus hands, taking in the situation at a glance, slit the side walls of the tent with their knives, and in this way made it easy for everybody to escape. Some people were injured by dropping from the high seats and striking the supports, but no casualties of a serious nature were reported, except the breaking of the leg of John Sullivan, an attaché of the circus, who stumbled while helping to remove the cages containing the animals to a place of safety. The New Rochelle Fire Department was on hand promptly and had several streams playing on the flames within a few minutes after the fire started. The tent was entirely destroyed, but most of the seats were saved. The tent in which the animals were kept caught fire, and the straw surrounding the cages was also burning in spots. It had rained very heavily early in the evening, however, and the straw was so damp that it did not burn readily. The roaring of the beasts could be heard for miles, and the majority of the spectators hastened to their homes and locked themselves in, fearing that the animals might escape. The employees of the circus worked like beavers, risking their own lives in many cases to help the patrons to escape in safety.

BOSTOCK ARRIVES FROM PARIS.

Frank C. Bostock, the "Animal King," arrived in New York on Wednesday last on the *Kaiser Wilhelm der Grosse*, and went at once to Coney Island to superintend the preparations for the opening of his exhibition in the arena at Dreamland. The animals to be used are on the *St. Andrews*, of the Phoenix Line, the cargo including seventy-three lions, twenty-six tigers, sixty-four bears, twenty-eight leopards, jaguars and pumas and a lot of other specimens that go to make up a very valuable collection. The entertainment this year is entirely new, and the trainer is most enthusiastic about it. In Galliard he claims that he has a lion tamer that is the bravest in the world. He controls twenty lions at once, using nothing but his whip. Mr. Bostock announces his intention of settling permanently in New York and taking out papers as a citizen of the United States. He was born and brought up in England, but has found that it pays to be known as an American citizen in any part of the world.

JULIE ROONEY CONFIRMS REPORT.

The Mission is in receipt of a letter from Julie Rooney, of the Rooney Sisters, daughters of the late Pat Rooney, confirming the report of her coming to Los Angeles on March 25 to Jay D. Welton, salesman for tailoring establishments in Los Angeles. Miss Rooney met Mr. Welton two years ago when she was a member of Anna Held's company, and a romance began that ripened through correspondence. Miss Rooney and her husband did not make up their minds to be married until the day before the event occurred, and when her mother was informed of the affair she was much perturbed, as the bride is only seventeen years of age. However, matters have been amicably arranged, and Mrs. Welton will go back to Los Angeles at the end of the season to spend the summer with her husband. She and her sister will play in vaudeville all of next season and the season after, at the end of which Mrs. Welton will leave the stage and settle down for life in her own home in Los Angeles.

BIG STARS COMING OVER.

Percy Williams intends to outdo his own great record as an importer of vaudeville novelties next season, and if present negotiations are carried through he will have a list of stars next season that will make the other managers rub their eyes. It is a well-known fact that Mr. Williams never balks at a salary if he wants an act, and the indisputable fact is that he has offered some hitherto unapproachable foreign stars will probably bring them to terms. It is therefore more than likely that next season the patrons of the Williams houses will have an opportunity of seeing Ellen Terry in a one-act play, Mr. and Mrs. Kendal in a repertoire of comedettes, Mrs. Langtry in a sketch, and Mrs. James Brown Potter in dramatic recitations. George Lashwood and Bransby Williams, big London favorites, are also nibbling at the bait and will probably be landed. H. B. Marshall is conducting the negotiations for Mr. Williams with these stars, and it is already certain that some of them will be seen here next season.

PARADISE ROOF TO OPEN.

Hammerstein's Paradise Roof Gardens, covering the Victoria and Delancey Theatres, will be opened June 4, when an especially big bill will be presented, including many European novelties. The policy pursued will be that of having two performances a day, a matinee in the theatre and the evening entertainment on the roof, will be followed.

JOE WEBER'S CELEBRATION.



Photo by Otto Sorensen Co., N. Y.

Joe Weber's Music Hall on Monday evening of last week was the scene of a remarkable celebration that will live long in the memory of those who were fortunate enough to be present. On May 7, 1898, Mr. Weber and his former partner, Lew Fields, took possession of the little theatre and began a successful career as Broadway managers. It was to mark the tenth anniversary that this celebration occurred, and it was arranged in a most unique way. The house was filled early in the evening, and at the end of the regular performance the theatre was cleared of all except the invited guests. At midnight there was a great commotion in Broadway, and it was seen that the entire company from Thompson and Dundy's Hippodrome was on its way to Weber's in automobiles, led by a big brass band, with Marceline, the clown, riding ahead on a donkey. The parade halted at Weber's and the hundreds of men and women that make up the staff of the Hippodrome trooped in and filled the seats. The entire Weber company was also in front, and when everybody was inside a sort of orderly pandemonium broke loose. There were cheers for everybody, and when the band played popular songs the crowd joined in with a will.

When quiet was restored Charles J. Ross came forward as master of ceremonies, flanked by Mr. Weber and Sam Bernard. Mr. Ross, who was one of the original company, made a short speech recalling old times, and introduced Mr. Weber, who opened the programme by singing a verse and chorus of the song that he and Fields used when they made their debut over twenty-five years ago. It is called "Here We Are, You Irish Lads, as You Can Plainly See." Then followed a molasses-eating contest by four colored boys, a pie-eating match, a sack race, and several selections by soloists and choristers from the "Hip." The festivities ended with a greased pole-climbing race, but the pole was so slippery and so unsteady that the contestants gave it up after a few trials. Marie Dressler finally climbed a ladder and secured the money nailed at the top and gave it to one of the stage hands, with a hiss thrown in for good measure.

The special guests then repaired to the café in the basement, which was lavishly decorated with Indian blankets and trappings of every sort and illuminated with vari-colored electric lamps. A bountiful banquet was served, with vast quantities of champagne and imported beer, which were supplied by a corps of well-trained waiters who saw that nobody went hungry or thirsty. It was a red-letter night from every point of view, and Mr. Weber was showered with congratulations.

MARIE DRESSLER TO LEAVE WEBER.

Marie Dressler is to leave Joe Weber's company on May 26 in order to undergo an operation. It is extremely doubtful whether the comedienne will return to the company or not, as the harmonic relation previously existing have been stretched to the breaking point. Mr. Weber has an option on Miss Dressler's services for another season, and is of the opinion that she cannot play for any other manager, so it is possible that the courts may be called upon to decide the matter. When George Edwards was over here he saw Miss Dressler, and it is said, was favorably impressed by her work, and it is also rumored that he has made her a very tempting offer to go to London. Miss Dressler makes no secret of the fact that she does not wish to continue at Weber's, but the manager stands upon his contract. It is more than likely that Weber's will remain open during the entire summer. Edythe Meyer will replace Miss Dressler in the cast of *Twiddle Twaddle* and *The Squawman's Girl* of the Golden West.

DIXON REGAINS THE THIRD AVENUE.

Martin J. Dixon, who had managed after a very hard struggle to make the Third Avenue Theatre a paying venture, and who was obliged to give it up a few weeks ago when the lease was bought by the International Amusement and Realty Company, is once more in control of the house. The International Company opened the theatre with mediocre vaudeville at popular prices, but the entertainment did not prove attractive to the East Siders, who prefer the wild sort of melodrama that Mr. Dixon had been giving them. The house was closed for the season a couple of weeks ago, and negotiations were at once entered into between J. Austin Pynes, president of the International Company, and Mr. Dixon that resulted in Mr. Dixon's leasing the house for three years. He will open it late in July and will continue to give his faithful patrons just what they want. A seemingly unnecessary clause in the lease restricts the theatre against use for vaudeville purposes.

MORRIS ARRANGES NEW CIRCUIT.

William Morris, who returned last week from Chicago, announces that he has made contracts with fifteen houses in the Central Western territory, including Milwaukee, Indianapolis, Cincinnati, Des Moines, Grand Rapids, Buffalo, Detroit, Toledo, Terre Haute, Ind.; Saginaw and Bay City, Mich.; St. Louis, Dayton, O.; Quincy, Ill.; and Dubuque, Ia. Nearly all of the theatres are newly built and will open next season. They were intended to be ten-cent theatres with three performances daily, but under the new arrangement will be vaudeville houses of the first class. Mr. Morris proved to the satisfaction of the theatre owners that the houses would pay better with good bills and two performances a day at fair prices than they would if they were run on the ten-cent plan.

ATLANTIC GARDEN CELEBRATES.

Albert and William Kramer, sons of the founder of the old Atlantic Garden, on the Bowery, celebrated the forty-eighth anniversary of the opening of the resort on Tuesday evening last. Five thousand people visited the popular place, and the Kramers were kept busy receiving congratulations. Many performers who are now headliners receiving very large salaries were glad in the early part of their careers to get an engagement at Atlantic Garden, and even at the present day the bills presented compare favorably with those seen at more pretentious places.

VAUDEVILLE

New England, I don't want to Coast,
But the Masters are known from Coast to
Coast.
They appeared at the White Hall,
What Joe wasn't able
And made a big hit,
With the Wink, Kink and a Tink.
(MICK McDONALD)

South for JAKE WELLS and CHS. HOBANS.
Atlanta Ga., Bijou Theatre, Week May 14.

Author of the biggest one act successes in vaudeville. such hits as Mrs. Murphy's Second Husband, A House On Legs, A Matrimonial Substitute, The Electric Boy, A Medical Discovery, The Travelling Dentist, The Old Love, Roger's Luck, Six Sophomores, and A Fresh Man, and many others. For terms on sketches, monologues, address care JOE W. STERN & CO. CHARLES HORWITZ, 34 East 51st St., New York, N. Y.

Deane, Sidney—Forest Park, St. Louis, 13-19.
 Delmar and Baxter—Orph., Danvers, Ia., 14-19.
 Delmar and Carroll—Grand, Lebanon, Ind., 14-19.
 Grand, Hartford City, 21-26.
 Delmore and Lee—Maryland, Balto., 14-19.
 Delmore, Misses—H. and R. N. Y., 14-19.
 Devendra and Green—Mass and Still Four, Eng., Feb. 2-14 &
 Devere and Devere—Columbia, St. Louis, 14-19.
 Diamond and Smith—Orph., Reading, Pa., 14-19.
 Dietrich Bros.—Mal, Chgo., 14-19.
 Dillon Bros.—Albany, N. Y., 14-19.
 Dinton, Modesto—Orph., Springfield, O., 14-19.
 Dixie Land—Proctor's, Albany, N. Y., 14-19.
 Dixie Rembrandt—Proctor's 50th St., 14-19.
 Dockery, Will—Glenside Park, Columbus, G., 15-19.
 Dominici, Geo—Orth and Arch, Phila., 14-19.
 Douglas and Douglas—Grand, Peru, Ind., 14-19.
 Down, T. Nelson—Acme, Sacramento, Cal., 13-19.

ARTHUR, DOROTHY—Albion, Park, France.
 April 1-May 31.
 DeWitt, J. & A. Atlantic Garden, N. Y., 14-19.
 Dicks, George—Tampa—Orin Bros., Mexico—Indefinite.
 Dumanda, Three—Shea's, Toronto, 14-19.
 Dumont, Dorothy—Park, Bayonne, N. J., 14-19.
 Duncan, A. G.—Poll's—New Haven, Conn., 14-19.
 Dumbarton, Lee and Fay—Columbia, St. C., 14-19.
 Earle, Virginia—Shea's, Toronto, 14-19, Grand, Pitts-
 burgh, 21-23.
 Eckert and Berg—Grand, Dayton, O., 21-23.
 Eckhart and Gordon—Woolworth's, Lancaster, Pa., 14-
 19, Grand, Pittsburgh, 21-23.
 Edison and Edwards—Moss and Stoll Tour, Eng.,
 April 2-July 31.
 Edsell and Forbes—Shea's, Toronto, 14-19.
 Elmer Bros.—Hammerstein's, N. Y., 14-19.
 Ellis, Melville—Keith's, N. Y., 14-19.
 Ellsworth and Burt—Grand, Tacoma, Wash., 13-19.
 Elisha, Helen—Palace, London, Eng., 14-19.
 Elv, J. Frank—International, Chgo., 14-19.
 Emmett and McNeil—Pastor's, N. Y., 14-19.
 Emzire Four—Palace, Southampton, Eng., 14-19.
 Palace, Blackpool, Eng., 21-23.
 Edwards, Naomi—Columbia, St. C., Loup, 13-19.
 Evans, Chas. R.—Olympic, Chgo., 14-19.

[illegible]

Mr. Eddie Caldwell, N. Y. 14-29.
 Francine, Two-Forest Park, St. Louis, 13-19.
 Frank and Rob—Orph., Denver, 14-19.
 Frederick—Howard, Boston, 14-19.
 Frouin, F. G.—Pontaine Perry, Louisville, 13-19.
 Frothing—Forest Park, St. Louis, 12-19.
 Gail, William—Wichita, Kan., April 30-19.
 Gaffey and Fraser—Crystal, Wapak, Ind., 14-19.
 Gamble, Kate—Olympic, Chgo., 14-19.
 Gardner and Revere—Mt. Little Rock, Ark., 14-19.
 Gardner and Stockard—Pol's, Hartford, Conn., 14-19.
 Trent, Trenton, N. J. 21-28.
 Gardner and Winner—Madisonville, N. Y. 14-19.
 Garson, Julia—Kille, Kille, Phila., 14-19.
 Gay—Ramona, Grand Rapids, Mich., 19-23.
 Gaylor and Graf—Keith's, Boston, 14-19.
 Kohn, Walsh and Melrose—Orph., Oakland, Cal., 14-23.
 Kough, Thomas J.—Maj., Chgo., 14-19.
 Keston, Dorothy—Empire, Peterson, N. J., 14-19.
 Kheons and Cole—Olympic, Chgo., 14-19.
 Kille, A.—Temple, Detroit, 14-19. Keith's
 Cleveland, 21-28.
 Kingsbury, The—Forest Park, Kansas City, Mo., 13-19.
 Kita Sammi Troupe—West End, N. Y. 14-19.
 Kitafuku Troupe—Proctor's, Newark, N. J., 21-28.
 Klein and Klein—Keith's, Boston, 14-19.
 Koster and Marion—Family, Amsterdam, N. Y., 14-19.
 Kohler Trio—Casino, Nashville, Tenn., 14-19.
 Korte and Dunn and Dunn—Olympic, N. Y., 14-19.

Gairland, Bonnie—Bilou, Duane, Ia. 21-22.
 Geiger and Walters—National, Dayton, O. 14-19.
 Genaro and Barry—Bryant, N. Y. 14-19.
 George, Charlotte, Gurrer, Keith's, Cleveland, 14-19.
 Gilbey and Fox-Poll's, Springfield, Mass., 14-19.
 Gilfill, Harry—Alhambra, N. Y. 14-19.
 Gilliland and Murray—Electric Park, Kansas City, Mo., 14-19.
GILROY, HAYNES AND MONTGOMERY—
 Princeton, Cal., 14-22.
 Glenside, Huber's, N. Y. 14-19.
 Glenroy, James—Monticello, Essau, Pittsfield, Mass., 14-19.
 14-19, Shea's, Buffalo, N. Y. 21-22.
 Globe of Death—Grand, Pittsburgh, 14-19.
 Goforth and Doyle—Proctor's, Newark, N. J., 14-19.
 Golden and Hughes—Young's Pier, Atlantic City, N. J. 14-19.
 Golden, The—Pastor's, N. Y. 14-19.
 Goldie, Eugene—Bryant, N. Y. 14-19.
 La Della—Grand, Huntington, Ind., 14-19.
 La Della—Bilou, Oklahoma City, Okla., 14-19.
 La Tour, Irene—Howard, Boston, 14-19.
 The Lions and Pear—Atlantic Garden, N. Y. 14-19.
 La Vine, Wallace and Willisle—Alhambra, Milwaukee 15-19.
 Lambert, Hand—Proctor's 55th St., 14-19.
 Lamoine, Mr. and Mrs.—Maj., Chgo., 14-19.
 Lauerster, Tom—Lyric, Cleveland, 14-19.
 Lasky, Robert, Quinlet—Poll's, Springfield, Mass., 14-19.
 Lefcine—Keith's, N. Y. 14-19.
 Lester, Frank—Lemoine-Proctor's 52d St., 14-19.
 Lester, The—International, Chgo., 14-19.
 Leurebin, The—International, Chgo., 14-19.
 Lawrence, Al—Forest Park, St. Louis, 15-19.
 Lawrence and Hamilton—Grand, Syracuse, N. Y. 14-19.
 Lawson and Namos—Cook's, Rochester, N. Y., 14-19.
 Le Barr—Earl, Pueblo, Col. 14-19.

Gordon and Chaceo--Atlantic Garden, N. Y., 14-19.
Granda and Pedraza--Chester Park, Cinti., 13-18.
Grant, Burt and Bertha--Columbia, St. Louis, 13-19.
Grant, Sydney--Mal. Pl. Worth, Tex., 14-19.
Grawe and Chaceo--Bammerstein's, N. Y., 14-19.
Greene and Allen--Haven, Conn., 14-19.
Greyne, Margaret--Orph., Millilouthe, O., 14-19, Orph., Springfield, O., 21-26.
Halnes, Nat--Columbia, St. Louis, 14-19.
Hall, Artie--Columbia, St. Louis, 14-19.
Hallback and Farnette--Doric, Yonkers, N. Y., 14-19.
Haller and Kiser--Ark. Bldg., Ark., 14-19.
Harbach and Harris--A. and S., Boston, 14-19.
Harcourt, Daisy--Doric, Yonkers, N. Y., 14-19.
Harcourt, Frank--Rosen's, Choro--Indefinite.
Harcourt, Helen--Linn's, Buffalo, 14-19.
Le Claire and West--Howard, Boston, 14-19.
Le Claire, John--Proctor's, Newark, N. J., 14-19.
Le Dent--Hilton, Dubuque, Ia., 14-20, Dominion, Windsor, Can., 21-26.
Le Van and Woodford--West End, N. Y., 14-19.
Le Vin and Leonard--Kettin Falls, Pa., 14-19.
Lee, Fitzhugh and Deeds--Star, Murrie, Ind., 14-19.
Leonard and Maguire--9th and Arch, Phila., 14-19.
Leonard, Gus--Proctor's, Troy, N. Y., 14-19.
Lerie, Mlle.--Columbia, Cinti., 14-19.
Lewis, George W--Bennett's, London, Can., 14-19.
Lipnitsky, The--Gymn., Chas., 14-19.
Littlefield, Chas.--Young's Pier, Atlantic City, N. J., 14-19.
Lockwood, Mr. and Mrs. George--Wash., Spokane Wash., 15-20.
Lord, H. H. and Chaceo--

Harris, Charles and Edna—Lumbia, St. Louis, 14-19.
Harrison, Lee—Metz, Chgo., 13-18.
Hart, Willie and Edith—Keith's, Boston, 14-18.
Harts, Musical-Casino, Nashville, Tenn., 14-18.
Harvey and De Vore—Grand, Pittsburgh, 14-18.
Hayes, Charles—Crystal, Kokomo, Ind., 14-19, Crystal,
Leavenworth, Ind., 21-26.
Hawley, Frederic—Olympic, Chgo., 14-19.
Hawthorne and Ruth—Keith's, N. Y., 14-19.
Hayman and Franklin—Empire, Middleboro, Eng., 14-
19, Milliken, London, Eng., 21-26, Southampton,
20 June 2.
Hayward, Conway and Hayward—Pontine Ferry,
Louisville, 20-26.
Hearn, Clark and Franklin—Lyric, St. Joseph, Mo.,
20-26.
Hearn, Tom—Keith's, Cleveland, 14-19.
Heffernan, Tom—Fannie, Sioux City, Ia., 13-19.
HEIDEN, A. FRYMAN—Theatrical, New York, May 14-
19.

Lafayette, Tom—Musical-Patr., Cinnc., 14-19.
Lafranz, Tom—Temple, Detroit, 14-19, Keith's, Cleve-
land, 21-26.
Lynch, Dick—Columbia, Cinnc., 14-19.
Lyner and Cooke—Bijou, Winslow, Can., 14-19.
McGee and Poole—Grand, Syracuse, N. Y., 14-19.
McKenzie, John and Alice—Unique, Sheboygan, Wis.,
14-19.
McGee, Clem. C.—Loric, Cleveland, 14-19.
McGee and Collins—Crystal, Rock Island, Ill., 14-19.
McGenna and Driscoll—Pastor's, N. Y., 14-19.
McKinlay, Mabel—Ramona, Grand Rapids, Mich., 3
June 2.
McMahon and Chandler—Temple; Detroit, 14-19, Pro-
spect, Cleveland, 21-26.
McMahon's Minstrel Maids—Temple, Detroit, 13-19.
Mabel, Mile.—Keith's, Boston, 14-19.
Macari's Dogs and Monkeys—Poll's, Springfield, Mass.,
14-19.
Major, State—Parker, New York, 14-19.

July 7.
Henry, Eleanor-Proctor's 125th St., 14-19.
Herbert's Damo-Proctor's Newark, N. J., 14-19.
Hercules-Hamson Grand Rapids, Mich., 10-28.
HEYMANN, ADELAIDE-Orph., Reading, Pa., 14-19.

HEERNAN, THE GREAT-Poli's Hartford, Conn., 21-26.

Hill and Sylviana-Luna Park, Pittsburgh, 21-June 2.
Hill and Wilson-Moore's Portland, Me., 14-19.
Hobbesster, Mass., 21-26.
Hodges and Crystal, Frankfurt, Ind., 14-19. Crystal, Elkhart, 21-26.
Hines, Billy-West's Peoria, Ill., 13-19.
Hines and Remington-Moore's Portland, Me., 14-19.
Hodge and Lanchome-Shea's Buffalo, 14-19.

June 25.
Hoffman, Harry, Louisville, 12-19.
Hogarty, 21-26.
Hook and Dugal-Lyrie, St. Joseph, Mo., 14-19.
Houchens, Beatrice-Crystal, Milwaukee, 14-19.
Huchin, The-West's Peoria, Ill., 14-19.
Hudson, The-Richmond, North Adams, Mass., 14-19.
Howard, 21-26.
Marginal Family-Orris Bros., Mexico, April 16-May 10.
Nelson and Shevitt-International, Chgo., 14-19.
Nelumbo, Dun-Howard, Boston, 14-19.
Newell's Marionettes-Phillips, Richmond, Ind., 14-19.

March 2.
Newton, David-West End, N. Y., 14-19.
Norcross-Hamilton's N. Y., 14-19.
Norrells-Tout, Trenton, N. J., 14-19.
Marshall and King-West End, N. Y., 14-19.

Hoffman, Lily—Orch. and Arch. Phila. 14-19.
 Hogg, and Lee—Dep. Bkton. 14-19.
 Holmbergh, Th. Wilts. and Arch. Phila. 14-19.
 Holland, Ray—Mal. Ft. Worth, Tex. 14-19.
 Holmes, Harry—Family, Gloucestershire. N. Y. 14-19.
 Holmes and Walden—Orch. Mansfield, O. 14-19.
 Horky and Berneke—Poll's. New Haven, Conn. 14-19.
 Houdon, W. North. Phila. 14-19.
 Houdon, W. North. Poll's. Gloucestershire, Mass. 14-19.
 Hummel, J. T.—Orch. and Arch. Phila. 14-19.
 Hutchinsam, J. K.—Park, Syracuse. N. Y. 14-19.
 Hyams and McIntyre—Keith's. Boston. 14-19.
 Hyde and Heath—Union. Can. Chaut. Wis. 14-19.
 Hyde, Marion—Mal. Cham. 14-19.
 Hyde, Marion and Grand, Pittsburgh 14-19. Proctor's.
 Troy. N. Y. 21-25.
 Irene and Eam—Howard. Boston. 14-19.
 Irwin, Jack—Family, Lafayette, Ind. 14-19.
 Jacobs' Cousins—Keith's. Cleveland. 14-19.
 Jackson, L. C.—Orch. and Arch. Phila. 14-19.
 Mason and Mason—Crystal. St. Joseph, Mo. 14-19.
 Matthews, Judine—Grand, Syracuse. N. Y. 14-19.
 Matthews, L. C.—Orch. Cleveland. 21-25.
 Matthews and Ashley—Cook's. Rochester. N. Y. 14-19.
 Max Willard's Sophomores—H. and S. N. Y. 14-19.
 Maynard, Lillian—Keith's. Boston. 14-19.
 McNamee, Thomas—Keith's. Phila. 14-19.
 Meyer and More—South Africa, April 1-Aug. 15.
 Meyer, L. C. Note Trio—Glenshaw Park, Columbus, O. 13-19.
 Mobry Trio—Haymarket, Chgo. 14-19.
 Neville and Conway—East End, Memphis. 14-19.
 Neville and Stetson—Keith's. Phila. 14-19.
 Norman's Dues—Hammerstein's. N. Y. 14-19. Proctor's.
 Nor's, Newark. N. Y. 21-25.
 Northern, Lew—Tivoli, Cape Town, South Africa—h. Ordo. 14-19.
 Orr, Rev. Rev. Atlantic Garden. N. Y. 14-19.

Johnson, Charles W. - Wash. D. C. 14-19.
 Johnson, Musical - Lion's, Buffalo, 14-19.
JOHNSTON, MUSICAL - Alhambra, Paris.
 France, April 1-May 31.
 Johnstone and Cochrane-International, Chgo., 14-19.
 Jones, Irving - Howard, Boston, 14-19.
 Jones and Miller - Foster's 2d St. 14-19.
 Jordan and Harvey-Pavilion, London, Eng.-Indef-
 site.
 Neaseville-9th and Arch, Phila., 14-19.
 Middleton, Gladys-Cripple Creek, Col.-Indefinite.
 Minkley and Quinn-Grand, Pittsburgh, 14-19.
 Miller and Buchanan - Park, Dayton, N. J., 14-19.
 Military Octet-Creek, Mdya., 14-19. Alhambra, 3
 Y. 21-29.
 Miller, Carrie Bell-Grand, Grand Rapids, Mich., 14-19.
 Millman, Charles-9th and Arch, Phila., 14-19.
 "The Power" -
 "The Power" -

RECEIVED THE SECRETARY OF THE ARMY, WASHINGTON, D. C., 1914.

MATERIAL AND SUPPLIES

FROM THE
\$50,000,000 St. Louis World's Fair

We bought the Great St. Louis Exposition, and Offer
You Supplies of Every Kind at Extremely Low Prices.

NEW STRIP TICKETS

25,000,000 Tickets, printed for use at the
Exposition that have never been used; put up
5,000 to a roll; consecutively numbered. Paper-
weights: 25, 50, 100 and 250. Different colors. Price per thousand, in small
quantities: 15c. In lots of 5,000: 12c.

INCANDESCENT LAMPS

250,000 Eight Candle
Power Lamps at 5c
These lamps came from the Exposition, and were used, but are tested and
are serviceable. They are eight candle power, 110 to 115 voltage; put up
25 to a barrel, price each: 15c.

In small quantities, each: 20c.

100,000 same as above, brand new, in full case lots, each: 15c.

50,000 Incandescent Lamps, used, natural colors, ruby, green, amber
and opal. Are tested and are serviceable. Price each: 12c.

25,000 same as above, brand new, price each: 20c.

10,000 HARDWOOD FOLDING CHAIRS

Made of seasoned hardwood, with the best malleable iron fittings; simple in
construction. Strong, durable and comfortable. Will not warp; are far
superior to any other make; brand new. Price, in dozen lots: 48.50.

SPECIAL PRICE ON LARGE QUANTITIES

300 FT. STEEL TOWER FOR SALE

We own the great Electrical Tower used at the Exposition as the DeForest
Wireless Telegraphy Station. It is 300 feet in height, 40 feet square at the
base, and can be easily taken down. A splendid amusement feature.

SEARCH LIGHT

We own the 12,000 candle power search light
used at Exposition. It is the largest made.

1,000 UNIFORMS

FOR BANDS, HELP, ETC.
Kohli, \$1.50 Blue Serge, \$2.00
Write for our Special 80-page Catalogue No. 509. It contains a complete list of all kinds
of Electrical Supplies, general amusement material such as you are constantly purchasing.
We have for sale Fire Hose, all kinds of Fire-fighting Apparatus, Electrical Supplies,
Flags, Bunting, Furniture, Household Goods, Comestible Supplies, Flammable Material,
Machinery, and in fact everything "under the sun." We are constantly buying material
at Wholesale and Retailers' Sales.

CHICAGO HOUSE WRECKING CO., 35th & Iron Streets, CHICAGO

MRS. H. C. DEMILLE

Authors' Representative.

SOLE AGENT FOR

THE LION AND THE MOUSE STRONGHEART THE GENIUS AND THE MODEL

For Stock, Star or Repertoire

THE CIPHER CODE THE MISSOURIANS

SWEET CLOVER THE WIFE PULSE OF NEW YORK

CHARITY BALL ROSE OF FLYMOUTH TOWN

DIVORCE MEN AND WOMEN OLD SHIPWRECK

THE LITTLE PRINCESS LORD CHUMLEY LIGHTS AND SHADOWS

OFFICES, HUDSON THEATRE, 141 W. 44TH ST., N. Y. CITY.

Telephone, 30 and 31 Bryant. Cable address, "Himal," New York, London and Paris.

"A WORLD WIDE CIRCULATION."

The Oldest and Most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1857.

"The Era" Buildings, 5 Tenth Street, Strand, London, W. C. (Two doors off Wellington St.)

Foreign Subscriptions, 50s. per annum.

Professional Advertisements, 6s. per line.

AMERICAN ARTISTES VISITING THE METROPOLIS USE THE ERA OFFICES
AS THEIR PERMANENT LONDON ADDRESS.

2,500 Articles Advertise in No Columns Weekly.

WANT UNION

CARPENTERS
PROPERTY MEN
ELECTRICIANS
That can play small
parts.

EARL BURGESS' ATTRACTIONS

Presenting Melodramatic Productions and
High Class Vaudeville.

GEO. K. ROBINSON, Representative, Room 322, Knickerbocker Theatre Bldg., N. Y. Phone 5441-38th St.

Can Place
Good
Comedian
with
Specialties



Actors' Society of America

Members of the Society are requested to make sure
that their correct addresses are on file, also photos. Send
in U. S. stubs.

114 West 40th Street.

W. D. STONE, Secretary.



Opera and Hall Chairs

Great Variety—Wood or Metal
Ends, Veneer or Upholstered
Seats, Stationary or Portable.
Also

Park Settees

Send for Catalog and Price
Not in Trust.

E. H. STAFFORD MFG. CO.

CHICAGO, ILL. (262 Wabash).

ON ROYALTY

First Class PLAYS for STOCK or REPERTOIRE:

The Temptation of Dulcino, - 8 in cast.
The Captain of the Horse, - 9 in cast.
The Burglar's Wife, - 10 in cast.
The Struggle for Honor, - 10 in cast.
And others.

COL. J. F. MILLIKEN, 287 Broadway, N. Y.

Bristol & Bristol PRINTERS AND STATIONERS,

83 West 42d Street

HAVE REMOVED TO

650 Sixth Avenue

bet. 37th and 38th Streets

Professional Cards, 50c. per 100.

T. J. WINNETT

Furnishes plays for Stock
Theatres, Repertoire Cos-
and Special Road Produc-
tion. 1408 B'way, N. Y. C.

A MIRROR BINDER

90c.

OR SOLD AT THE
OFFICE FOR 75c.

KEEPS COPIES CLEAN

THE DRAMATIC MIRROR.

121 W. 42d St.,

New York.

TO CLEAN YOUR FINE GARMENTS,
SEE

SCHWARZ & FORGER

Cleaners and Dyers

704 EIGHTH AVE., NEAR 44TH ST.

Low Rates Best Work

QUICK DELIVERY

'Phone, 4136 Bryant

12 Branch Stores in New York City

Have You Signed Yet?

PEOPLE'S THEATRICAL EXCHANGE

95 and 97
Washington Street,
Chicago, Ill.

WM. T. GASKELL, Manager

Chicago's New and Modern Agency

Conducted on High Class Lines by Experienced and Reliable Management.

Representing

MANAGERS

AGENTS

AUTHORS

ACTORS

New Booking People for the Following
Attractions:

Rowland & Clifford

Lincoln J. Carter

Kilroy & Britton

Klimt & Gazzolo

Hanks & Frazer

Elmer Walters

And Other Reputable Theatrical Firms.

On Short Notice
will furnish people
for, or organize com-
plete, Combinations
or Stock Companies
throughout, for Tour

All communications to PEOPLE'S THEATRICAL EXCHANGE,

95-97 Washington St.,

Chicago, Ill.

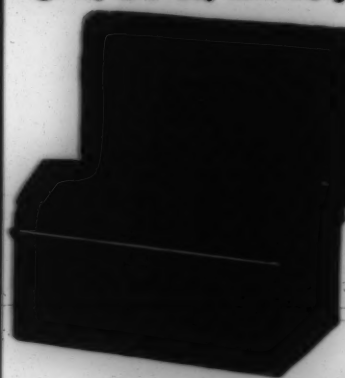
MAHLER BROS.

SIXTH AVE. AND 31ST ST., NEW YORK

Professional Underwear House of America.

SEASON 1906

We are now prepared with all assortments for the coming
season—such as Cloaks, Suits, Muslin Underwear, Hosiery,
Tights, Gloves, Millinery.



SHOE DEPT.

Quantity orders. Complete Stocks. Up to Date Styles.
Lowest Cash Prices for Durable Footwear.

OUR MAKE-UP BOXES

Made from the very best tin, are black enameled. Especially made
for professional use, having a tray with compartments
for Cream, Powder, Cush and Brush, Wig,
Etc., Etc. Has double action lock, with two keys, at 30c.

OUR COLD CREAM

expressly prepared for the Theatrical Profession, guaranteed to be
absolutely pure and never become rancid in any climate. Put up
in 1 lb. Glass Jars 25c. 1/2 lb. 15c. 1/4 lb. 8c.

Samples of Cream Sent Free.

All mail orders must be accompanied by money order. Name
and C. O. D.

Send for Theatrical Catalogue Free.

ESTABLISHED
1859

The Stage

PRICE, 24
WEEKLY.

The Leading English Theatrical Newspaper. Circulation Guaranteed
larger than that of all other English Dramatic and Musical Journals com-
bined. May be obtained at

The International News Co.

83-85 Dams St.

Samuel French,

22-24 West 22d St.

NEW YORK

SCENERY

ASBESTOS CURTAINS and STAGE SUPPLIES

LOW PRICES—QUICK DELIVERY.

SOSMAN & LANDIS COMPANY, Great Scene Painting Studios,
CHICAGO ILL.

H. P. KNIGHT SCENIC STUDIOS

140th St. and Walton Ave., N. Y. Tel. 1001-J Malross.

Down Town Office, Knickerbocker Theatre Bldg. Tel. 4197-38th St.

Facilities Unsurpassed. Construction and Property Shops, Fireproofing Department, 15,000 sq. feet of
storage room. Stage for Rehearsals. New and slightly used scenery always in stock.

WE MAKE

STAGE HARDWARE

Write for Catalog.

UNION

ELEVATOR & MACHINE CO.

144-6 Ontario Street

CHICAGO

PRESS WORK. IT TELLS.

ED. M. MARKUM, 31 West 31st St., N. Y. City

Ask a few of my clients—Grace Van Stoddard, Nella Bergen, Elsie Fay, Annie Irish, Cherry Simpson, Eltinge, Eddie
Leonard, Estelle Wentworth, Louise Allen Collier, etc.

London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.

WEEKLY.

American Representative—MISS IDA M. CARLE, Room 708 St. James Bldg.,
where a file of papers can be seen and advertisements will be received. 401 Strand, W. C.

PROFESSIONAL CARDS.

EUGENE MOORE

Leading Man—At Liberty.

Address MIRROR.

WILLIAM NORTON

Proctor's Stock Company.

Mr. Kirk Brown

Annual Tour
And His Excellent Company Presenting Complete Productions of
THE CHRISTIAN BY RIGHT OF SWORD | **UNDER THE RED ROBE**
LADY OF LYONS | **OTHELLO**
Management J. T. MACAULEY. **SHANNON OF THE 6TH**

EMILY DODD

Invites Offers for Next Season

VERSATILE LEADS

Permanent Address, 24 Division Ave., Brooklyn, or Actor's Society

GEORGE ALISON

Open in Columbus, O., on May 19th as

Leading Man of the Vaughn Glaser Stock Company

JOSEPH HART AND CARRIE DE MARNEW YORK ROOF
This Summer.

GRACE HOPKINS | ENGAGED FOR | **GRACE HOPKINS**
MARCHING THROUGH GEORGIA
Company

GILBERT ELY

CHARACTER ACTOR

STAGE DIRECTOR

This Summer, Gen Theatre Stock, Park's Island.

Next Season, Forepaugh Stock, Cincinnati.

After 840 Performances in Rochester.

TOMMY SHEARER COMEDIAN

Will be at Liberty May 5, for Summer and Next Season.

George Fisher in *Are You a Mason?*—“Tommy Shearer carried off the honors.”—*New York Clipper*.
Jinks, in *Her American Prince*.—“Tommy Shearer carried off second honors.”—*New York Clipper*.
Wiggins, in *The Sign of the Four*.—“Tommy Shearer won lots of laughter and applause as Wiggins.”—*Rochester Union and Advertiser*.
Permanent address, 121 State Street, Rochester, N. Y.

BERT COOTECare S. K. HODGDON,
St. James Bldg., New York.London address,
150 Oxford St., London, Eng.**INEZ SHANNON**

With her Trio of Child Artists.

LITTLE FRANCES, MASTER PAT
and BABY ZYLLAH

Management of KLAU & BERANGER.

Edward B. Haas

LEADING MAN

People's Stock Co.

People's Theatre, Chicago, Ill.

Re-engaged Season 1906-1907

HOPE BOOTH

(Mrs. Renneold Wolf)



Now in Vaudeville

and her company of Legitimate Comedians, in the brightest farce in Vaudeville, the one act satire

“THE LITTLE BLONDE LADY.”

This Season's time filled—Direction WILLIAM MORRIS, now booking next season. Personal letters care DRAMATIC MIRROR.

FRANK CONLON

Knickerbocker Theatre Building

Universal Provider of Stage People

Character men and women. Stage mobs, men, women and children. Actor boys and girls. Dress suits, men. Chorus and ballet. I supply only intelligent and reliable persons. Supernumeraries at short notice. Telephone, 3711-38th.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

THE SOMEWHAT STOUT COMEDIAN.

JAMES A. BLISS

The Man with the Laugh
with HENRY S. DEERY in the Man on the Box
Management, WALTER K. LAWRENCE

May 14, Lyric Theatre, Philadelphia (Return).

May 18, Lyric Theatre, New York.

WINIFRED FLORENCEWith
THE ALCAÏDE

Management JAMES K. HACKETT.

HENRY DUGGAN

CHARACTERS—HEAVIES—STRONG DRAMATIC

Invites Offers for Next Season.

Address for Summer, Hathaway Stock Co., New Bedford, Mass.

JOSEPH KING

Plays and Sketches Written and Staged.

Directing the REBECCA WARREN STOCK CO.

Address 601 Times Building, New York.

Harry Leighton

ROBERT B. MANTELL CO.

AT LIBERTY AFTER MAY 19

Management of W. A. Brady.

CARRIE WEBBER

(MRS. GEORGE SIDNEY)

On My Vacation.

BUSY IZZY'S VACATION,
Management E. B. Stahr.**Alice Butler**

On tour with Miss Henrietta Crooman.

John Whitman
THE CALEDONIA, 28 W. 26th Street, N. Y.

Sedley Brown

DRAMATIC DIRECTOR

WOODWARD STOCK CO., OMAHA, NEB.

AITKEN, SPOTTISWOODE

Engaged. Palmer Theatre, Hartford.

ALLEN, LAURETTE

Char. Adelaide Thornton Co. Open for Summer.

BRANDON, ETHEL

Invites offers. Address Actors' Society.

CARHART, JAMES L.

Address The Players, 16 Gramercy Park, New York.

DE VOE, PASQUALINA

Address MIRROR.

HADLEY, HELAINE

Address care Actors' Society.

HEXT, EFFIE

Featured Frank Rich Stock Co. Address MIRROR.

HILL, MARY

Juveniles and Heavies. Woodward Stock Co., Omaha.

LEWIS, DAVE

Permanent address, Danvers, L. I.

LODGE, BEN

At liberty, 5 Fairland St., Roxbury, Boston, Mass.

LORIMER, WRIGHT

Address MIRROR.

McCANE, MISS MABLE

Prima Donna, His Highness the Boy, 1905-6.

PITT, MARGARET

Permanent address Actors' Society.

PLUMER, LINCOLN

Next season, Human Hearts (Western).

RYLEY, J. H.

Address care E. Verden, Pinner, Middlesex, England.

SEAY, CHARLES M.

Actor's Society, N. Y. City.

THOMPSON, W. H.

Principal tenor, His Highness the Boy, 1905-6.

TRADER, GEORGE HENRY

Permanent address Actors' Society of America.

WARD, CARRIE CLARK

Character. Woodward Stock Co., Omaha.

WILDER, MARSHALL P.

Phone 2185 River. The Flanagan, 280 W. 97th St., N. Y.

WILLIAMS, CORA H.

Magistrate, City Lord Verry. Apollo, London, Eng.

WILLSEA, BERTHA

Leads and Char. Comedy. Address Actors' Society.

John Chandler

Singing Comedian

FIRST-CLASS PRODUCTIONS ONLY

Address MIRROR.

Dora Goldthwaite

AT LIBERTY

Address, Hotel York, New York City.

GERTRUDE PERRY

JUVENILE LEADS—Invites offers, Season 1906-7.

Our New Minister Co. until May 22.

Sadie Connolly

There is Only One

Sadie Connolly

Singer, Character Irish Comedienne.

Invites offers next season. 1215 Third Ave., N. Y.

ST. GEORGE DAGELN

Lends. Engaged.

Actor's Society, N. Y.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

FOUNDED 1884

AMERICAN ACADEMY OF DRAMATIC ARTS**and EMPIRE THEATRE DRAMATIC SCHOOL**

FRANKLIN H. SARGENT, President.

From the article by BRONSON HOWARD in The Century Magazine:

"We have been the first in the world to establish a fully organized school for the training of young men and women for the stage, with a large corps of teachers (twenty-four) for the various branches of the art, with additional lecturers, and with special exercises in each requirement, physical and intellectual. The Conservatoire of Paris immediately comes to the reader's mind. But that excellent institution has no such organization as the most fully organized school of acting in the United States, the oldest of its kind in the world, the AMERICAN ACADEMY OF DRAMATIC ARTS, of which Mr. Franklin H. Sargent is the founder and president."

SUMMER TERM

For Catalogue and Information apply to The Secretary, Room 101, Carnegie Hall, New York.

ALVIENE INSTITUTE

...OF...

DRAMATIC ART

Under the Personal Direction of Claude M. Alvione

Grand Opera House Bldg., 23rd St. and 8th Ave.
Entrance 200 8th Ave.

Graduating course in Drama now forming.

Public students' performances every two weeks.

Summer term begins May 1st, 1906.

Thorough and practical training for the professional stage.

Write for illustrated booklet containing a list of one thousand successful students now on the stage and how they have succeeded.

Students of this Institute graduate as professional actors, not as school graduates who are only beginners in the Profession. The Stock Company course of training offered at this Institute is given in addition to the technical course, affording students the practical experience necessary to give them the finish to their work with which the professional actor is identified, thereby meeting the demands of managers who engage only experienced artists.

The American School of PLAYWRITING

BY MAIL. MONTHLY PAYMENTS.

FIFTH YEAR

There are schools for the teaching of painting, music and other arts. Playwriting is an art. One can give one's own reason why it cannot be taught. This was the first school of the kind to be established in the world, and it remains, to this day, the only one.

W. T. FRICK, 1440 Broadway, New York City.

("The Technique of the Drama," by W. T. Frick, \$1.50; Students' \$1.00, or as above.)

COSTUMES, ETC.

COSTUMES, ETC.

FRANKLIN VAN HORN

Telephone, 6860 GRAMERCY

VAN HORN**Theatrical and Historical Costumer**34 EAST 20TH STREET Near Broadway NEW YORK
PRODUCTIONS A SPECIALTY

Ladies' Wardrobbist.

Slightly Worn Gowns

For the Stage and Street

Mrs. A. PECK

217 Blue Island Ave.,

Chicago, Ill.

DO YOUR WIGS FIT
AND LOOK NATURAL?

Call upon or send to

CHAS. L. LIETZ

39 West 28th Street, N. Y.

DO YOUR PAINTS &
POWDERS WORK SMOOTH
AND BLEND?**Eaves Costume Co.**

REMOVED TO

226 West 41st Street

Opposite New Amsterdam Theatre.

TELEPHONE, 4763-68th.

PLUCKER and ANRENS

Successors to CHARLES MEYER

Practical Wig Makers.

Street Wigs and Toupees Artistically Made.
Theatrical Work a Specialty.35 East 30th Street, New York.
(3 doors East of Broadway.) Telephone 3311 Gramercy.

New York

Chicago

WM. HEPNER WIG CO.

Leading Wig Makers

124 W. 30th St.
NEW YORK
Tel. 33-30th St.Chicago Opera House Block
CHICAGO

SEND FOR CATALOGUE

WIGS FOR SALE AND TO HIRE
Any part of the world.**MRS. L. SCHEUER**

Evening Gowns a specialty. Elegant Dinner, Garden and Reception Gowns at moderate prices. In the Gentleman's Department we carry Full Dress and Tuxedo Suits, Inverness Capes, Prince Alberts in Coats and Vests, Spring Suits and Overcoats, Opera Hats, etc. Remember our stores, 934-936 South St., Philadelphia, Pa. Also Branch Store for Ladies' Goods only at 319 West Mulberry St., Baltimore, Md.

FUNK & CO.**Wig and Toupee Makers**

PAINT and POWDER

McVicker's Theatre, - - CHICAGO, ILL.

Telephone-Central 694. Send for Catalogue.

MISS R. COHEN

Formerly 108 E. 70th Street.

Telephone No. 1639 Columbus.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

Established 1893

**STANHOPE-WHEATCROFT
DRAMATIC SCHOOL**

31 West 31st Street, - - - NEW YORK

Six Months' Graduating Course in Drama. Now in Session. Special Classes. Private Instruction, Practical and Thorough.

Public Matinees During the Season

Summer Classes Now in Session.

Write for particulars.

ADELINE STANHOPE-WHEATCROFT, - - - Director

THE NATIONAL CONSERVATORY**DRAMATIC ART**

OPEN THE YEAR ROUND

UNDER THE DIRECTION OF

F. F. MACKAY

WINTER SESSION OPENS OCTOBER 3d, 1906.

Summer Session Opens July 2.

Address applied to special characters and in all letters. Office hours from 9 A.M. to 5 P.M. - - -
SEND FOR PROSPECTUS. 19-25 W. 34th St. (near Fifth Ave.), New York, N. Y.**SCHOOL OF ACTING**

OF

THE CHICAGO MUSICAL COLLEGE

HART CONWAY

DIRECTOR

A School of Practical Stage Training. Conducted by the leading managers, critics and actors. Fully equipped stage for rehearsals and public performances. Catalogue, Matron Free.

Address WM. E. HUMPHREY, 202 Michigan Blvd., Chicago, Ill.

LUDLAM SCHOOL OF DRAMATIC ART

(Incorporated under the laws of Pennsylvania.)

GARRICK THEATRE BUILDING

No. 1020-22 Chestnut St., Philadelphia, Pa.

HENRY LUDLAM, Director.

Faculty composed of eminent specialists in all departments essential to an education in Dramatic Art. This school teaches the Dramatic Art in all its branches, and graduates (with Diploma) competent Actors, Actresses, Musician, Costumers and Public Speakers. A practical course in Voice Building, Analytic Reading, Poetic, Dramatic, Make-up, Costuming, Technical and Public Performance.

Winter Term—seven months—begins Oct. 2. Summer Term—four months—begins May 1.

Illustrated Descriptive Pamphlet, containing terms in full, particulars, etc., mailed free upon application.

STAGE SCHOOL

Stage Dancing, Vaudeville, Act, Big Time Soap Opera Work, Dramatic Art, Reception, Vocal, etc. Irish Jig, Cello Work, Chop, BUCK, Chair, etc. (Stage Management Guaranteed.)

PROF. HEDER, 1100 LEE and others.
127 La Salle St., Chicago, Ill. (Reference—All theatrical agencies.)

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Ida Thompson, Marie Cahill, Margaret Fuller, Grace George, Janet Waldorf, Charlotte Hillson, Clara Woodruff. Send for Circular.

45 W. 34th Street, New York.

TORRIANI SCHOOL OF SINGING

201-202 Carnegie Hall, N. Y.
Singing and speaking voices cultivated by absolutely pure method. Professional and private instruction. Address

FERDINAND E. L. TORRIANI

COSTUMES, ETC.

Jos. Hemberger

MERCHANT TAILOR

405 Sixth Avenue First Floor
LATEST SPRING AND SUMMER
FURNISHINGS NOW READY.
DRESS SUITS A SPECIALTY.

Tel. 711 Chicago - Estimates Furnished

HAYDEN**THEATRICAL COSTUMER**

125 West 23d Street.
Street and Evening Gowns made on short notice. Military.

Ladies' GOWNS ANDREWS

SLIGHTLY WORN

Furs of All Kinds

346 State Street CHICAGO

SCENERY

OF All Descriptions. Cheapest and Best

Gustav G. Schell, Empire Theatre, Columbus, O.

"TELL IT TO ME."

EZRA KENDALL'S 2D BOOK.

ALL NEW, JUST OUT.

For sale on all trains and news-stands, or by mail, to Address EZRA KENDALL,

50 South 7th Avenue, Mt. Vernon, N. Y.

PLAYS

for Amateur and Professional Actors. Largest assortment in the world. Catalogue free.

The Dramatic Publishing Co., 355 Dearborn St., Chicago.

OGDEN CRANE**SCHOOL OF OPERA**

AND

VOICE CULTURE

115-116 CARNEGIE HALL, MANHATTAN

Ambitious singers guaranteed an appearance in Opera in a New York Theatre, best production, "Carmen of Normandie." School reopens all summer.

TERMS ON APPLICATION.

MRS. SOL SMITH

DRAMATIC INSTRUCTOR
Producer for private exhibitions. Special attention given to Coaching. Professional Woman's League Assembly Hall, 100 W. 4th St., Fridays 5 P. M. Lessons by appointment.

THE DRAMATIC MIRROR**DATE BOOK**

SEASONS 1906-7 AND 1907-8

Orders filled promptly.

Price, by mail, 30 cents.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 5 cents, is charged. Address

DATE BOOK DEPT.

121 W. 42d St., N. Y.

Burrelle's Clipping Service

I will advise you which papers are friendly to you.

Ask BURRELLE, N. Y.

STENOGRAPHY, TYPEWRITING, MINEOGRAPHING.

Theatrical copying a specialty.

Best Work. Lowest Rate.

J. E. HARR, 1200 Broadway (cor. 57th St.), N. Y.

SEASON 1906-1907

CLAY CLEMENT
IN
SAM HOUSTON

A picturesque, romantic drama of early American frontier life. The play will be produced by a Company of 50 Actors, and with a complete scenic investiture.

In the construction of SAM HOUSTON, Mr. Clement has had the able collaboration of John McGovern and Jesse Edson, both of Chicago.

Address all communications

Care KLAU & ERLANGER.